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ABSTRACT

This teacher resource manual is a support document developed to assist teachers who will be responsible for implementing the Senior High Drama Program in Alberta, Canada. The manual has been developed to assist classroom teachers by providing: (1) further information about the learner expectations within the Senior High Drama Program of Studies; (2) suggestions for planning and implementing the program; (3) recommendations for learning achievement; and (4) a correlation of learner expectations to various other resources. The manual contains an introduction and chapters on the following subjects: the adolescent; safety; content; program planning; lesson planning; evaluation; post-school; and program support/resources. (MS)

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Curriculum Support

Teacher Resource Manual

DRAMA

Senior High School

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USING THIS MANUAL

This Teacher Resource Manual is a support document developed to assist teachers who will be responsible for implementing the Senior High Drama Program. **It should be used in conjunction with the 1989 Senior High Drama Program of Studies.** Except where the information duplicates the program of studies, the material included in this manual should not be considered prescriptive in any way.

The manual has been developed to assist classroom teachers by providing:

1. further information about the learner expectations within the Senior High Drama Program of Studies

2. suggestions for planning and implementing the program through including sample:

   - program plans
   - unit plans
   - lesson plans
   - activities
   - instruments for evaluation

3. recommendations for assessing achievement

4. a correlation of learner expectations to:

   - possible forms and DISCIPLINES
   - authorized resources.

Teachers are encouraged to use this manual as a practical planning and instructional tool. It is hoped that teachers will add their own materials and replace those that do not suit the unique needs of their classes. The document is produced on white paper to facilitate duplication.

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CHAPTER 1

INTRODUCTION

DRAMA PHILOSOPHY

Drama is both an art form and a medium for learning and teaching. It can develop the whole person — emotionally, physically, intellectually, imaginatively, aesthetically, and socially — by giving form and meaning to experience through "acting out." It fosters positive group interaction as students learn to make accommodations in order to pursue shared goals.

The dramatic growth parallels the natural development of the student. This growth is fostered in an atmosphere that is non-competitive, cooperative, supportive, joyful yet challenging.

The overall goal of drama is to foster a positive self-concept in students by encouraging them to explore life by the assumption of roles and by the acquisition of dramatic skills. The imaginative exploration involves setting up a dramatic situation, "acting out" that situation, communicating within that situation and reflecting on the consequences. It is this reflection that provides the knowledge for self-development.

As students progress through the dramatic forms of expression at the secondary level, greater emphasis is placed upon the development of the individual as a creator, performer, historian, critic and patron. Here, the self-development and socialization processes of the student are extended by developing an appreciation of theatre as a traditional art form.

SENIOR HIGH DRAMA GOALS AND OBJECTIVES

GOAL I: **To acquire knowledge of self and others through participation in and reflection on dramatic experience.**

Through drama DISCIPLINES, forms, components and activities, the student will:

PERSONAL GROWTH

- develop a positive and realistic self–image
- increase self–discipline
- increase self–confidence
- extend the ability to concentrate
- extend physical and vocal capabilities
- apply imaginative and creative thought to problem–solving situations
- extend the ability to control and express emotions
- sharpen observations of people, situations and the environment
- demonstrate the ability to recall and use sensory information
- demonstrate the ability to make considered decisions, act upon them and accept the results
- demonstrate a sense of responsibility and commitment, individually and to the group
- demonstrate the ability to initiate, organize and present a project within a given set of guidelines
- develop a sense of inquiry and commitment to learning

INTERPERSONAL GROWTH

- demonstrate the ability to contribute effectively and constructively to the group process
- extend understanding of, acceptance of and empathy for others
- demonstrate respect for others — their rights, ideas, abilities and differences
- demonstrate the ability to offer, accept, and reflect upon, constructive criticism

GOAL II: To develop competency in communication skills through participation in and exploration of various dramatic DISCIPLINES.

The student will:

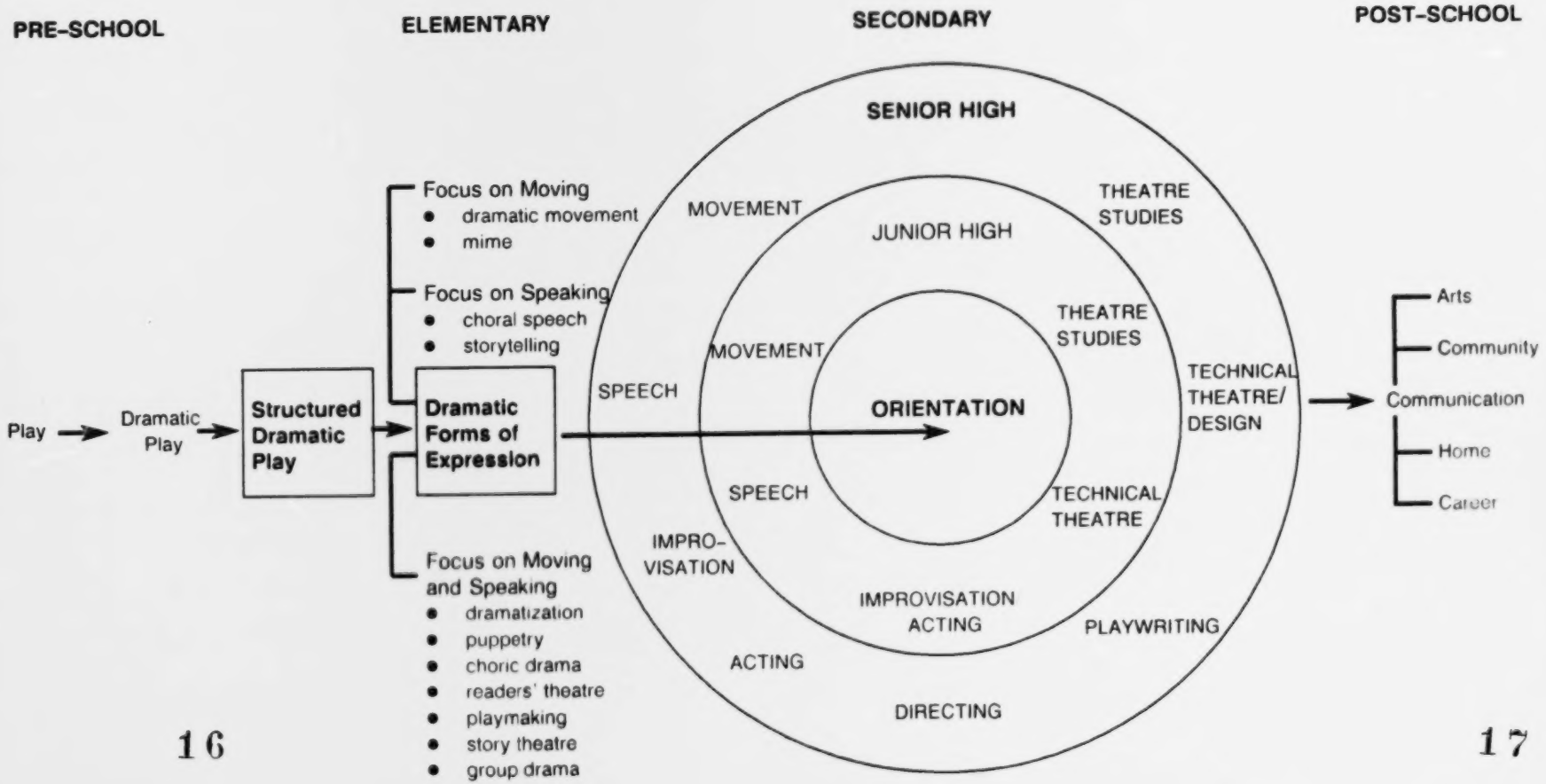
- develop techniques that enhance vocal and physical communication
- develop the ability to select appropriate physical and vocal expression for feelings, ideas and images
- extend the ability to give form and expression to feelings, ideas and images
- be capable of creating and expressing a believable character from scripted and non-scripted material
- participate in the theatrical style of realism as a basis for further exploration of theatrical styles
- develop the ability to understand and apply the specific presentation techniques demanded by various dramatic forms
- explore various approaches to analyzing a script for purposes of study and/or presentation
- gain knowledge of DISCIPLINES that enhance dramatic process and product
- demonstrate understanding of integration of DISCIPLINES to enrich a theatrical presentation.

GOAL III: To develop an appreciation for drama and theatre as a process and art form.

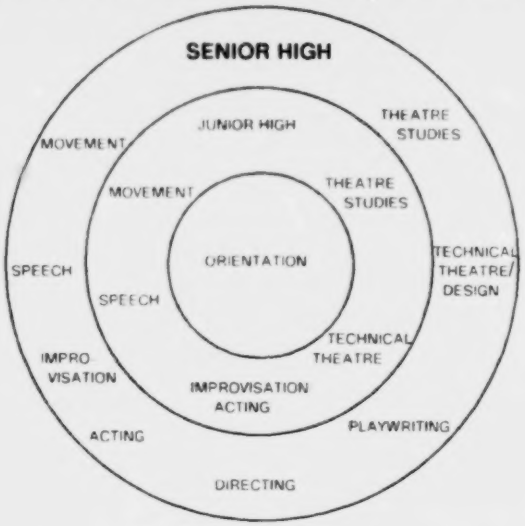
The student will:

- explore various conventions and traditions of theatre
- broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible
- demonstrate the ability to assess critically the process and the art
- demonstrate recognition of and respect for excellence in drama and theatre
- develop an awareness of aesthetics in visual and performing arts

CONTINUUM OF GROWTH IN DRAMA



DISCIPLINES OF THE SENIOR HIGH DRAMA PROGRAM



The Senior High Drama Program addresses four "DISCIPLINES that Communicate": MOVEMENT, SPEECH, IMPROVISATION, ACTING and four "DISCIPLINES that Enhance Communication": THEATRE STUDIES, TECHNICAL THEATRE/DESIGN, PLAYWRITING, DIRECTING.

Because of the number of students entering Drama 10 with limited or no drama experience, the teacher must be prepared to find beginnings in ORIENTATION. From here the most appropriate DISCIPLINE(S) for initial exploration can be identified, and the most appropriate program defined. In this manner, ORIENTATION functions not only diagnostically but as an effective bridge between junior high and senior high drama. Further, teachers may determine a need to step back into ORIENTATION at any grade level, when it is apparent that DISCIPLINE studies demand preliminary foundation work. Personal and interpersonal skills continue to be reinforced at all levels.

The variety of *forms* within "DISCIPLINES that Communicate" (*form* — a mode of exploration within a DISCIPLINE that can end in presentation) allows the teacher and student to begin work in areas of comfort and expertise; at the same time it challenges the teacher and student to investigate less familiar forms for program enhancement.

The same is to be said for the variety of *components* within the "DISCIPLINES that Enhance Communication" (*component* — a possible area of study within "DISCIPLINES that Enhance Communication").

Exploration of as wide a variety of forms and components as possible is desirable. It is stressed, however, that the form and component listings are not meant to be inclusive or prescriptive.

DISCIPLINES may either be integrated as appropriate or treated as separate units of study. Focus will vary according to the teacher's expertise, students' needs, individual school's philosophy and the limitations of its facilities and budget.

DISCIPLINES that Communicate	Possible Forms
MOVEMENT	tableau, creative movement, mime, dance drama, improvised dance, choreographed dance, stage fighting, clowning, mask
SPEECH	storytelling, oral interpretation, choral speech, radio plays
IMPROVISATION and ACTING	creative drama, planned improvisation, spontaneous improvisation, theatre sports, group drama, puppetry, collective, choric drama, readers' theatre, story theatre, scripted work, monologues, audition pieces, musical theatre, film/video, performance art

DISCIPLINES that Enhance Communication	Possible Components
THEATRE STUDIES	the script, the performance, the theatre
TECHNICAL THEATRE/ DESIGN	costume, lighting, makeup, management (business/house/stage) properties, set, sound,
PLAYWRITING	structure, scenario, scene, workshopping, the play
DIRECTING	picturization, directorial concept, composition

SCOPE AND SEQUENCE

The Senior High Drama Program consists of Drama 10, 20 and 30. Drama 10 and 20 can be offered for three or five credits. Drama 30 can be offered for five credits only. Three–credit courses have been designed for 75 hours and five–credit courses for 125 hours. The Drama 10 courses are prerequisites for the Drama 20 course and Drama 20 courses are prerequisites for Drama 30.

Learner expectations have been identified for each of the eight DISCIPLINES included in the Senior High Drama Program. The learner expectations are accomplished through work in a variety of forms and components. One of the DISCIPLINES, Technical Theatre/Design, includes learner expectations for seven different components.

Drama teachers recognize the value and necessity of preliminary assessment and atmosphere–setting activities with students before commencing more in–depth work on the DISCIPLINES. Orientation must be addressed in Drama 10 and reinforced in Drama 20 and Drama 30.

The required learner expectations for three–credit Drama 10, 20, and five–credit Drama 30 are identified in the chart below.

	DRAMA 10 3 credits	DRAMA 20 3 credits	DRAMA 30 5 credits
DISCIPLINES	Learner Expectations	Learner Expectations	Learner Expectations
	ORIENTATION	ORIENTATION	ORIENTATION
MOVEMENT	1 – 24		
SPEECH	1 – 14 →	15 – 21 →	22 – 24
IMPROVISATION	1 – 32 →	33 – 36 →	37 – 38
ACTING		1 – 17 →	18 – 22
THEATRE STUDIES			4 – 6
TECHNICAL THEATRE/DESIGN	Any **ONE** component with all learner expectations	Any **ONE** component with all learner expectations	Any **TWO** components with all learner expectations
PLAYWRITING		1 – 13	
DIRECTING			1 – 10

The five-credit courses in Drama 10 and 20 have additional learner expectations from two DISCIPLINES. Theatre Studies and Technical Theatre/Design. The additional requirements for five credits are:

- **Drama 10:** Theatre Studies — learner expectations 1 and 2

  and Technical Theatre/Design — one component with all learner expectations (total of two components).

- **Drama 20:** Theatre Studies — learner expectation 3

  and Technical Theatre/Design — one component with all learner expectations (total of two components).

The required learner expectations for five-credit Drama 10 and 20 and five-credit Drama 30 are identified in the chart below.

	DRAMA 10 5 credits	DRAMA 20 5 credits	DRAMA 30 5 credits
DISCIPLINES	Learner Expectations	Learner Expectations	Learner Expectations
	ORIENTATION	ORIENTATION	ORIENTATION
MOVEMENT	1 – 24		
SPEECH	1 – 14 →	15 – 21 →	22 – 24
IMPROVISATION	1 – 32 →	33 – 36 →	37 – 38
ACTING		1 – 17 →	18 – 22
THEATRE STUDIES	1 – 2 →	3 →	4 – 6
TECHNICAL THEATRE/DESIGN	Any **TWO** components with all learner expectations	Any **TWO** components with all learner expectations	Any **TWO** components with all learner expectations
PLAYWRITING		1 – 13	
DIRECTING			1 – 10

LEARNING RESOURCES

Learning resources fall into four categories: BASIC, RECOMMENDED, SUPPLEMENTARY and OTHER learning resources.

In terms of provincial policy, learning resources are those print, nonprint and electronic software materials used by teachers or students to facilitate teaching and learning.

BASIC learning resources are those resources approved by Alberta Education as the most appropriate for meeting the majority of goals and objectives of the course, or substantial components of the course, as outlined in the provincial program of studies. Basic resources are considered materials that all students should have.

RECOMMENDED learning resources are those resources approved by Alberta Education because they make an important contribution to the attainment of one or more of the major goals of the course as outlined in the provincial program of studies. RECOMMENDED resources are further divided into: a) teacher recommended, and b) student recommended, where multiple copies (but not necessarily class sets) are desired.

SUPPLEMENTARY learning resources are those resources approved by Alberta Education because they support the course as outlined in the provincial program of studies, by enriching or reinforcing the learning experience.

OTHER learning resources are those resources provided through the courtesy of other agencies or institutions. None of the titles have been evaluated by Alberta Education and their listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these resources prior to selection rests with the local jurisdiction.

BASIC LEARNING RESOURCES

Lundy, Charles J. and David W. Booth. *Interpretation: Working with Scripts*. Don Mills: Academic Press Canada, 1983.

Wilson, Edwin. *The Theater Experience*. Fourth edition. Montreal: McGraw-Hill Book Co., 1988.

Wilson, Edwin and Alvin Goldfarb. *Living Theater: An Introduction to Theater History*. Montreal: McGraw-Hill Book Co., 1983.

RECOMMENDED LEARNING RESOURCES

Student

Mayer, Lyle Vernon. *Fundamentals of Voice and Diction*. Eighth edition. Dubuque, IO: W. C. Brown, 1988.

Teacher

Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale: Southern Illinois University Press, 1983.

Bellman, Willard F. *Scene Design, Stage Lighting, Sound, Costume & Makeup: A Scenographic Approach*. New York: Harper & Row, 1983. [Canadian Distributor — Fitzhenry and Whiteside, Markham, Ontario]

Booth, David W. and Charles J. Lundy. *Improvisation: Learning Through Drama*. Don Mills: Academic Press Canada, 1985.

Bruder, Melissa et al. *A Practical Handbook for the Actor*. First edition. New York: Vintage Books, 1986.

Catron, Louis E. *Writing, Producing, and Selling Your Play*. Englewood Cliffs: Prentice-Hall, 1984.

Dean, Alexander and Lawrence Carra. *Fundamentals of Play Directing*. Fourth edition. New York: Holt, Rinehart, and Winston, 1980.

Hagen, Uta with Haskel Frankel. *Respect for Acting*. New York: Macmillan, 1973. [Canadian Distributor — Collier Macmillan Canada, Cambridge, Ontario]

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Sabatine, Jean with David Hodge. *The Actor's Image: Movement Training for Stage and Screen*. Englewood Cliffs: Prentice-Hall, 1983.

Spolin, Viola. *Improvisation for the Theater: A Handbook of Teaching and Directing Techniques*. Evanston, IL: Northwestern University Press, 1983.

Straub, Cindie and Matthew. *Mime: Basics for Beginners*. Boston: Plays, Inc., 1984. [Canadian Distributor — Book Centre, Inc., Montreal, Quebec]

OTHER LEARNING RESOURCES

Alberta Culture and Multiculturalism. *Auditions: A Perspective for Aspiring Actors in Alberta*. Revised January 1988.

Arnink, Donna J. *Creative Theatrical Makeup*. Englewood Cliffs: Prentice-Hall, 1984.

Bard, Margaret, et al. *"And What Are You Going To Do For Us?" Audition Pieces from Canadian Plays*. Second edition. Toronto: Simon & Pierre Publishing Company Limited, 1984.

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Cohen, Lorraine (editor). *Scenes for Young Actors*. New York: Discus Books, 1973. [Canadian Distributor — Avon Books of Canada, Scarborough, Ontario]

Cohen, Robert and John Harrop. *Creative Play Direction*. Second edition. Englewood Cliffs: Prentice-Hall, 1984.

Drama Safety Bulletin. Calgary Board of Education, 1988.

Govier, Jacquie. *Create Your Own Stage Props*. Englewood Cliffs: Prentice-Hall, 1984.

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The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Learning Resources Distributing Centre, 12360 - 142 Street, EDMONTON, Alberta, T5L 4X9, telephone (403)427-2767.

Additional resource suggestions are listed in Chapter 9, "Program Support/Resources," p. 259.

CHAPTER 2

THE ADOLESCENT

INTRODUCTION

> "The aim of education is to develop the knowledge, the skills and the positive attitudes of individuals so that they will be self-confident, capable and committed to seeking goals, making informed choices and acting in ways that will improve their own lives and the life of their community." (*Secondary Education in Alberta*, June 1985, p. 7.)

How children and youths think, feel and grow affects how they learn best. During the past few years, knowledge about students' learning has increased significantly. This knowledge is very important to the development of curricula and teaching methods aimed at helping students realize their potential. The challenge is to use these new insights well.

For some time, Alberta Education has been incorporating what is known about students' intellectual, social/emotional and physical growth into the curriculum. Through the ideas, examples and research contributed by many people, and through the careful consideration given by professionals and parents, the work has evolved into the Alberta Education Developmental Framework.

In all, there are four documents that comprise this framework. These documents are available from the Learning Resources Distributing Centre, 12360 - 142 Street, Edmonton, Alberta T5L 4X9.

Students' Thinking: Cognitive Domain

This document explores children's cognitive development from infancy to adolescence. The Piagetian stages of preoperational, concrete operational and formal operational thinking are explained. Suggestions for improving the learning process are also presented.

Students' Interactions: Social Sphere

This document focuses on the student as a social being. It looks first at the student's affective or emotional growth. Second, the monograph explores interpersonal or social growth. Finally, moral development is examined. These three domains make up the social sphere.

Students' Growth: Physical Dimension

This document examines children's normal physical growth in three areas: perceptual, structural and motor development. In none of these areas is the child's growth a single continuous curve throughout the first two decades of life. Physical growth is characterized by periods of rapid growth with periods of slower growth. Consequently, differences and changes in growth patterns may affect the timing of certain learning processes.

The Emerging Student: Interrelationships Among Domains (available January 1990)

This document, by examining the developing child as a whole, provides an overview of the characteristics of development and a variety of teaching strategies to enhance development. A range of theories that contribute to the strategies employed by adults/teachers are presented. The role of teacher/parent as facilitator-mediator and the role of environment/context in motivation are also discussed.

CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA

Early Adolescence (Junior High Students)
Approximately Grades 6–9

CHARACTERISTICS OF THE CHILD	IMPLICATIONS FOR THE DRAMA TEACHER	EXAMPLE ACTIVITIES
A. In terms of PHYSICAL GROWTH		
1. Growth Spurt In early adolescence, students experience rapid and uneven physical growth. This can affect their sense of balance.	The teacher: • provides a variety of physical activities in order that all students can participate and experience success	• physical warmups, exercises and games in small groups • group mime situations • group movement activities
2. Puberty The development of secondary sexual characteristics can greatly affect students' social and/or emotional development.	• provides drama experiences through which group sensitivity and trust may be developed	• exploration of emotions through movement/mime exercises • trust exercises in group situations
3. Strength and Endurance Students' strength levels vary greatly in adolescence due to individual differences and varied timing of puberty.	• is sensitive to individual differences and selects drama activities that encourage group cooperation	• tableaux • cooperation games and exercises in small groups
4. Skeletal Growth Students' growth areas are immature and stress fractures can be caused by relatively stronger muscles pulling on weaker cartilage attached to bones.	• always approaches movement classes with exercises that warm up the body.	• stretching, relaxation exercises • movement and mime activities to selected music
B. In their COGNITIVE GROWTH, students mainly use: Concrete Operational Thinking		
1. Representation Students have already learned to internalize actions in various ways such as symbolic play and mental imagery.	The teacher: • provides activities that permit the student to give form to ideas and feelings.	• creative movement in groups in response to sounds and selected mood music • sensory recall exercises • role playing

CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA

Early Adolescence (Junior High Students)
Approximately Grades 6–9

CHARACTERISTICS OF THE CHILD	IMPLICATIONS FOR THE DRAMA TEACHER	EXAMPLE ACTIVITIES
2. Reasoning This is done in terms of relating one thing to another (a linking type of relation). That "thing" may be an object, class, or number.	The teacher: • encourages students to draw upon real and imagined experiences	• group improvisation in response to suggested character, place and situation
3. Operations Used Students can reason using mental acts such as classifying or ordering (seriating). They know natural numbers, measurement of lines and surfaces, and can use perspectives (or projective relations). Generally, types of cause and effect, such as movement transmitted through a middle object, are understood.	• provides opportunities for the students to seek solutions to tangible problems and to discuss the outcomes	• individuals design a possible setting for a scene from a story or play • story building
4. Logical Rules Students understand how to reverse an operation through negating it (A — not A) and through reversing it (A = B, so B = A). They know the principles of identity and of compensation.	• provides activities that encourage logical sequencing	• students explore alternative endings to a given situation (what if?)
5. Time Frame Students are oriented to the present.	• plans drama experiences that focus on the present	• teacher and students develop a collective based on a local newspaper article
6. Awareness Students understand systems through using them and through engaging in processes, rather than by reflecting on or analyzing them.	• plans projects that involve students in "hands-on" drama experiences.	• in groups, students develop overhead projections that create a backdrop for choral speech

CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA

Early Adolescence (Junior High Students)
Approximately Grades 6–9

CHARACTERISTICS OF THE CHILD	IMPLICATIONS FOR THE DRAMA TEACHER	EXAMPLE ACTIVITIES
C. In terms of AFFECTIVE GROWTH, early adolescence is a turbulent time.		
1. Self-identity Students become self-analytical and self-critical. They begin to seek to establish their mature self-identity. One common way of doing this is through comparison with their peers.	The teacher: • seeks to create a positive and supportive learning environment where students may share reflections on work done	• self-evaluation of characterization in a polished improvisation • peer discussions, evaluations of mime/movement pieces
2. Emotionality Extremes of emotion. They may first respond emotionally to experiences.	• provides safe venues for the exploration of a wide variety of human emotions	• emotion transition scenes (happy to angry)
3. Social Interactions Students have strong needs for affiliation (belonging) and for esteem.	• plans drama experiences that build group trust and solidarity	• group or team drama games that develop sensitivity to, and trust of, others
4. Moral Development Students exhibit a variety of different stages of moral reasoning at these age levels.	• provides structured learning experiences that involve group problem-solving and promote discussion.	• group drama based on a shared concern

CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA

Mid Adolescence (Senior High Students)
Approximately Grades 9–12

CHARACTERISTICS OF THE CHILD	IMPLICATIONS FOR THE DRAMA TEACHER	EXAMPLE ACTIVITIES
A. In terms of PHYSICAL GROWTH		
1. Development of strength, endurance and coordination, though skeletal growth may be incomplete. Athletic abilities are being refined.	The teacher: • provides activities that challenge students' physical strength, endurance and coordination while being sensitive to individual differences.	• students develop mime scenarios and prepare polished mime scenes • students choreograph group movement pieces
B. In terms of COGNITIVE GROWTH		
Most students will still be functioning at the concrete operational level. To develop formal operations:		
1. Representation Students become able to represent or see things in terms of possibilities or hypotheses.	The teacher: • encourages all students to contribute ideas using brainstorming techniques so that varied solutions to problems become apparent	• students develop collectives
2. Reasoning Students develop their ability in terms of verbally stated hypotheses and propositional logic.	• provides opportunities for students to articulate and debate ideas	• students, individually, write a character analysis and compare and defend choices made
3. Operations Used Students learn to use combinational analysis and permutation systems.	• provides experiences and activities that promote thoughtful decision–making	• planned improvisations • working in small groups, students choose a scene from a selected script and perform
4. Logical Rules Students become able to coordinate multiple sources of information or logical rules.	• provides activities that encourage the development of organizational skills	• students research documents, journals, articles, to build background for planning a collective
5. Time Frame When students become able to hypothesize and deduce from their hypothesis, they are more able to go into the past or the future.	• challenges students to develop the self–discipline necessary to realize tasks within given parameters.	• students prepare a detailed rehearsal schedule

CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA

Mid Adolescence (Senior High Students)
Approximately Grades 9–12

CHARACTERISTICS OF THE CHILD	IMPLICATIONS FOR THE DRAMA TEACHER	EXAMPLE ACTIVITIES
6. Awareness Students begin to develop the ability to examine, analyze and reflect upon systems.	The teacher: • provides increasing opportunities for analysis and reflection upon work of self and others.	• students write a critique of a play or movie they have viewed
C. In terms of AFFECTIVE GROWTH		
1. Self-Identity Students seek to establish personal, ethnic and career identities. Their sense of self is more realistic, incorporating positive elements and those needing improvement. Students develop independence and autonomy.	The teacher: • plans occasions where strengths and differences can be shared and celebrated	• students research topics, issues, legends, reflecting cultural origins, to enrich dramatizations • students develop personal warmup routines
2. Emotionality Students begin to gain more equilibrium and balance in their emotions, and more control over them. Students attempt to exercise more independence.	• creates many and varied opportunities for students to experience leadership roles	• senior students plan an orientation class or presentation for incoming Grade 10s
3. Social Interaction While peer relations remain strong, students develop particular friendships and become more sensitive to the needs of others. Interactions with the other sex become significant.	• plans to have students work within varied and mixed groupings	• students, working in groups, plan and prepare a collage of scenes for a lunchbox presentation to welcome new students
4. Moral Development Students continue to exhibit a variety of moral stages reaching to formulation of their own moral principles to guide behaviour, perhaps including recognition of the idea of a social contract.	• plans exercises and activities that create opportunities for students to examine alternative behaviours.	• students, in small groups, analyze selected scripts to determine the motivation for characters' actions

DRAMA AND THE SPECIAL NEEDS STUDENT

Drama can enrich and assist in the development of some special needs students. Because this curriculum involves numerous DISCIPLINES, forms, components, activities, and individual and group project possibilities, the varied interests, capabilities and limitations of special needs students may be accommodated. However, appropriate planning in consultation with specialists and parents is advised to ensure a positive and successful experience for all students.

Program objectives concerning the development of confidence and a positive, realistic self-image are extremely important for special students as is their need to communicate and express themselves.

Drama teachers, and their students, can become a valuable resource to colleagues who wish to use drama activities as a vehicle through which their special needs students can explore content in other subject areas.

Drama teachers are cautioned against the untrained use of drama as therapy.

References

Jennings, Sue. *Remedial Drama: A Handbook for Teachers and Therapists.* London: Sir Isaac Pitman (Canada) Ltd., 1978.

This text focuses on practical suggestions of "things to do" with special needs individuals including the disturbed and maladjusted, the handicapped and the multiple-handicapped. The author believes the experience of drama can enrich everyone's life; that there are no barriers to participation in drama.

Petrie, Ian. *Drama and Handicapped Children.* Birmingham: Educational Drama Association, 1974. [Drama Centre, Reaside School, Rea Street South, Birmingham B5 6LB]

This is a pamphlet publishing Petrie's view on the value of creative drama in meeting the needs of handicapped children.

Shaw, Ann M., Wendy Perks, and C. J. Stevens (editors). *Perspectives: A Handbook in Drama and Theatre By, With and For Handicapped Individuals.* Washington, DC: American Theatre Association, 1981. [1000 Vermont Avenue NW, 20050].

This is a handbook, produced by the American Theatre Association, of examples, ideas and resources intended to help drama/theatre practitioners to see the possibilities for including people with handicapped conditions in drama and theatre activities. The contributors are all people actively engaged in some aspect of drama and theatre relating to the handicapped.

CHAPTER 3

SAFETY

EMOTIONAL SAFETY

Drama deals in part with physical and affective exploration. Given the wide range of physical and social/emotional development among adolescents, drama activities must be carefully planned with safety in mind. (Refer to CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA, pp. 14–18.) Teachers may be held liable for negligence of safety policy, regulations and practises.

Sensitive Activities

> **"A Child may be . . . emotionally injured if he or she is exposed to improper criticism, threats, humiliation, accusations, or expectations."** (*Information on The Child Welfare Act (Alberta) & The Young Offenders Act (Canada) for educators, parents, and students* . . . available from Alberta Education.)

The drama teacher must carefully assess planned activities with this in mind and should never force students to participate in activities that are genuinely, emotionally threatening to them. This sensitivity must be particularly acute early in the year when students may be more unsure of themselves, their teacher and peers.

Disclosures

Because of the often strong personal bond between drama students and their teachers, there may be occasions when students reveal elements of their personal lives that appear to put them in jeopardy. This information might appear in the form of journal/log book entries, behavioural preoccupations, or personal confidences.

Legal Obligations

The drama teacher must understand legal obligations in order to respond appropriately to these situations.

"The Code of Professional Conduct" states that:

> **"The teacher treats pupils with dignity and respect and is considerate of their circumstances."**
>
> **"The teacher may not divulge information about a pupil received in confidence or in the course of professional duties except as required by law or where, in the judgement of the teacher, to do so is in the best interest of the pupil."** (*The Alberta Teachers' Association Members' Handbook*)

The Provincial *Child Welfare Act* states that anyone:

> **". . . who has reasonable and probable grounds to believe that a child is in need of protective services shall forthwith report the matter to a director . . ."** of Alberta Social Services. (*Information on The Child Welfare Act* — Alberta Education)

Also, anyone who does <u>not</u> report the matter to a director of social services:

> **". . . is guilty of an offence and liable to a fine of not more than $2,000.00 and in default of payment, to imprisonment for a term of not more than 6 months."**
>
> **"Also, the Act provides that any director of Alberta Social Services, who has grounds to believe that a professional — such as a teacher — did not report a child in need of protective services, is obliged to advise the proper governing body of the occupation or profession."** (*Information on The Child Welfare Act*)

Local districts will have their own variations in policy and protocol regarding the reporting of sensitive matters. There will be documents pertaining to these with each school principal.

RECOMMENDATIONS FOR A SAFE DRAMA PROGRAM

The teacher must:

- use common sense
- model behaviour which demonstrates: a) a positive attitude toward safety, b) respect for individual differences, and c) concern for physical and emotional safety
- prominently post local emergency telephone numbers adjacent to the telephone
- ensure that students are supervised at all times
- become familiar with the health, safety and fire regulations of the district and province and continually practise and reinforce them
- become cognizant of and comply with school and district policies regarding accident reporting
- instruct all students against hazards involved in each drama activity at the outset and reinforce continually
- think ahead — plan carefully in order to ensure that activities are appropriate to the available space and class size
- check, regularly, all equipment in use
- incorporate appropriate warmups
- insist that all students follow routines and procedures and demonstrate behaviour appropriate to the given activity
- instruct and test students in the proper use of equipment and materials before allowing them to be used
- when uncertain about how equipment works, how to handle some materials and what regulations apply, ask for expert advice. Do not experiment
- insist that students' clothing is appropriate to classroom activities
- model behaviour that demonstrates respect for individual differences and concern for physical and emotional safety
- be prepared to consult with appropriate persons when students make sensitive disclosures (guidance counsellor, parent, administrator, social services)
- be prepared to debrief students following emotional scene work
- ensure parental permission for extraordinary drama activities; e.g., word fighting, special effects, sensitive material.

SAFETY IN THE DRAMA FACILITY

PHYSICAL LAYOUT

All facilities used for drama must be assessed for safety before the beginning of a drama lesson:

- there should be sufficient uncluttered space in the room for the safe performance of any assigned drama activity
- students should be protected in movement exercises from any sharp protuberances in the room
- equipment in the room should be arranged so that it presents no hazard to student movement
- the room should be provided with sufficient storage so that equipment and supplies not in use do not clutter the room
- no materials should be stored near any heating unit
- good housekeeping should be maintained at all times
- the floor should not be slippery or waxed
- all carpeting should be attached uniformly to the floor
- all student work areas should be within the teacher's line of vision
- if furniture in the room must be rearranged in order to provide a maximum of clear space, routines should be established so that the students can accomplish rearrangements swiftly and safely by ensuring that furnishings are cleared and stacked securely.

Ensure that the drama facility is well ventilated. Properties and scenery should be checked periodically to determine if they are still useful. Those no longer useful, or in a poor state of repair, should be dismantled or discarded.

LIGHTING

Ensure that there is adequate room lighting for the safe performance of any activity.

If stage lighting equipment is used in the drama room, the following general precautions should be used:

- ensure that lighting instruments are securely clamped to battens or standards and that safety chains are in place
- ensure that the lighting instruments are in good working condition
- ensure that there is adequate ventilation around and above instruments and that instruments are not in close proximity to any drapery, wall or storage area
- ensure that all electrical equipment is CSA rated. If in any doubt, have equipment checked by an electrician.

FIRE EXTINGUISHERS

The drama facility should be equipped with ABC fire extinguishers and meet fire codes. Students should be instructed in the proper use of extinguishers.

MATERIALS

Be aware of flammability, toxicity and other safety concerns regarding materials used in projects. When purchasing materials, insist on receiving copies of the Materials Safety Data Sheets in which manufacturers are obligated, by law, to provide all pertinent safety information.

CONSTRUCTION WORKSHOP

If you are fortunate enough to have a workshop for the preparation of production materials, the same procedures and regulations should be in place as in the industrial arts areas. Regulations must be posted.

USE OF STAGE EQUIPMENT

Make sure you, the teacher, are well versed in the use and maintenance of all equipment. IF IN DOUBT CONSULT AN EXPERT.

Make sure all equipment is CSA approved and the supplier has provided adequate instruction in the use and care of the equipment.

Do not attempt repairs on any equipment unless you are an expert.

Approach the use of weapons on stage with considerable caution.

- Any use of weapons must be carefully rehearsed. When weapons are not being used by the actor, they should be in the possession of the stage manager or locked away.
- No untrained person (such as a substitute teacher) should be entrusted with student instruction in weapons.
- Common sense and caution should be used when using ladders. When using scaffolding and cherry-pickers (telescopic ladders), have on hand, and follow, manufacturer's instructions. Know your school district's policy regarding student use.

Remember that safety is not just a series of precautions to take at the first of the year, or a series of rules to post in the work area. Safety is a state of mind, something that is learned and never forgotten. Those people who are careful and always "think safe" will rarely injure themselves while they work. Those who are careless, are accident prone. Good safety habits need to be learned early, reinforced often, and remembered always.

SAFETY BIBLIOGRAPHY

RECOMMENDED LEARNING RESOURCES

Bellman, Willard F. *Scenic Design, Stage Lighting, Sound, Costume & Makeup: A Scenographic Approach.* New York: Harper & Row, 1983. [Canadian Distributor — Fitzhenry and Whiteside, Markham, Ontario]

This book, which is a recommended resource for the TECHNICAL THEATRE/DESIGN DISCIPLINE, contains an overview on theatre safety (Chapter 6 — "Safety in the Theatre") that presents a brief historical survey of theatre safety awareness. Other topics include fire, flameproofing, crowd control, and special situations often requiring permits (such as gunfire using blanks, open flames, flash pots, installations suspended over the audience, etc.). The section concludes with eight important backstage safety rules, of which all drama teachers and production crews should be aware.

Other safety concerns are addressed, as appropriate, throughout the text.

OTHER LEARNING RESOURCES

Drama Safety Bulletin. Calgary Board of Education, 1988.

This monograph draws attention to Calgary Board of Education regulations and rules concerning teacher responsibilities and safety precautions, and Provincial Occupational Health and Safety regulations. It discusses safety in the drama classroom, the drama workshop area and performance areas. Specific topics include: physical layout, ventilation, storage, lighting, workshop/stage equipment, fire extinguishers, classroom/workshop/performance procedures, accident reporting procedures and first aid. It concludes with a thirteen-step Safety Precaution Checklist.

McCann, Michael. *Artist Beware*. New York: Watson-Cuptill Publications, 1979.

While this book is not specific to drama or theatre, it contains a wealth of important safety information and would prove a useful reference book for the drama teacher. The book describes how various materials can be harmful, illustrates how one can unknowingly become exposed to hazards, and identifies which materials are harmful and in which ways. It deals with proper handling of materials, safe storage, substitutes for harmful materials, ventilation and use of proper personal protective equipment. It concludes with a section on basic but vital first aid to have available in case of accidents.

Rossol, Monona. *Stage Fright . . . Health and Safety in the Theatre*. New York: Centre for Occupational Hazards, Inc., 1986.

This unique book presents a clear, practical overview of the known issues of health and safety in the theatre. It details potential hazards in connection with:

- solvents, paints, pigments and dyes (flammability, toxicity, etc.)
- woodworking
- plastics
- asbestos
- welding
- fog, smoke and special effects.

The book suggests common sense precautions and treats ventilation and respiratory protection in detail.

Additional areas addressed: rigging safety, lighting and electrical safety, use of ladders, working on irregular surfaces, suggestions for a safe "strike." This is an excellent resource dealing with the critical area of safety.

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CHAPTER 4

CONTENT

SENIOR HIGH DEFINITIONS/DESCRIPTIONS OF DISCIPLINES, FORMS AND COMPONENTS

DISCIPLINES THAT COMMUNICATE	FORM	DEFINITION/DESCRIPTION
MOVEMENT		**NON-VERBAL PHYSICALIZATION. THE DEVELOPMENT OF A RESPONSIVE AND EXPRESSIVE BODY IS ENHANCED WHEN THE MOVEMENT ELEMENTS OF ENERGY, FOCUS AND CONTROL WORK TOGETHER.**
	tableau	Individual, pair or group stationary pose or picture that communicates an idea, an emotion or tells a story.
	creative movement	Physicalization that explores and expresses responses to stimuli; e.g., idea, sound, colour, feeling.
	mime	A generally silent art form that uses the body as the instrument of communication.
	dance drama	A story told through dance.
	improvised dance	Unplanned movement using dance steps.
	choreographed dance	A planned sequence of dance steps and movement patterns.
	stage fighting	A sequence of choreographed actions and reactions that create the illusion of a fight.
	clowning	Study of routines, techniques, characterization, costume, makeup and function of clowns.
	mask	Use of a means, often a covering, to modify physical and emotional facial qualities.
SPEECH		**THE EXPLORATION OF TALKING AND SPEAKING TO MEET THE DEMANDS OF VERBAL COMMUNICATION. IT EXAMINES INTERPRETATION, THE MECHANISMS OF CONTROL OF VOCAL DELIVERY, AND ACKNOWLEDGES THE IMPORTANCE OF LISTENING CRITICALLY.**
	storytelling	The relating of a narrative using expressive characterization and vocal variety.
	oral interpretation	A prepared oral reading of literature in which the reader uses voice and body to communicate an interpretation.
	choral speech	The art of group interpretation and communication of a piece of literature.
	radio play	A non-visual form that communicates a story through voice, sound effects and music.

DISCIPLINES THAT COMMUNICATE	FORM	DEFINITION/DESCRIPTION
IMPROVISATION		**THE "ACTING OUT" OF AN UNSCRIPTED RESPONSE TO AN IDEA OR SITUATION.**
	creative drama	Focuses on the development of the whole person through activities designed to develop concentration, the senses, imagination, physical self, speech, emotion and intellect.
	planned improvisation	Involves planned, rehearsed or polished action and/or dialogue.
	spontaneous improvisation	Involves unplanned action and/or dialogue.
	theatre sports	Structured, competitive improvisation developed by director, teacher and playwright Keith Johnstone, that is often used for actor training.
	group drama	A group investigation of an issue, topic or theme through the cooperative building of a drama using role (role drama). The emphasis is on understanding and process rather than presentation.
	puppetry	An art in which an inanimate object is given the appearance of life through manipulation.
	collective	Involves development of a presentation that is originated, shaped and structured through group process.
ACTING		**THE DEVELOPMENT AND PRESENTATION OF ACTION AND REACTION OF A CHARACTER FROM A PLAYSCRIPT.**
	choric drama	A form of expression that uses skills such as enactment, coordinated group movement and mime together with theatrical elements such as scenery, costuming, properties, light and sound in order to enhance the choral speaking of a piece of literature.
	readers' theatre	A type of oral interpretation in which a group of readers performs works of literature using voice and gesture. Generally performed with script in hand and minimal use of blocking and technical aids.
	story theatre	The dramatization of a narrative where the action, relationships and theme of the story are represented visually through movement, mime and characterization. Actors speak their narration and dialogue.
	scripted work	Involves acting from a scripted source.
	monologue	A dramatic interpretation of an original or scripted piece presented by one person.
	audition piece	A dramatic selection that is prepared to demonstrate one's acting range and/or ability.
	musical theatre	Involves dance, song, spoken dialogue and spectacle.
	film/video	Forms of media that communicate through the use of acting, music, graphics, technology, etc.
	performance art	Also described as "live-art," "action-art" or "performance theatre." Ideas and concepts are communicated through live performances by artists using their bodies as an art medium. Provides a direct contact between artist and spectator and can combine aspects of many fields of study — sculpture, painting, drama, music, dance, technology — often within a single piece. Events may involve spectator participation, interaction with nature or unusual sites for the setting.

DISCIPLINES THAT ENHANCE COMMUNICATION COMPONENT		DEFINITION/DESCRIPTION
THEATRE STUDIES		**THE EXPLORATION OF SELECTED TOPICS OF DRAMA AND THEATRE THAT FOSTER AN APPRECIATION OF THEATRE AS A TRADITIONAL ART FORM. IT REFLECTS THE HISTORY OF MAN IN SOCIETY AND NURTURES A TOLERANT WORLD VIEW.**
	the script	Includes plays, playwrights and analysis.
	the performance	Includes directors, directing, actors, acting styles and training.
	the theatre	Includes technical innovations, architecture and design.
TECHNICAL THEATRE/DESIGN		**THE APPROPRIATE SELECTION, CREATION AND MANIPULATION OF THOSE STAGING VARIABLES THAT VISUALLY AND AURALLY SUPPORT THE PERFORMER AND THE NEEDS OF THE PRODUCTION.**
	costume	The stage apparel worn by performers often selected in terms of authenticity, character emphasis and staging conventions.
	lighting	Use of equipment to provide illumination, establish emphasis, create mood and define time and place.
	makeup	The changing in appearance of a performer's face (or other exposed body surfaces) through use of cosmetics, hair pieces or prosthetics. Makeup is applied to emphasize character, to compensate for the exaggerating effect of stage lighting and distance, and for special effects.
	management	The organization of resources, including personnel, in the preparation and operation of a performance. a) business management — the organization and operation of the financial and promotional aspects of a production. b) house management — the organization and operation of the front of house during the running of a show. c) stage management — the organization and operation of the performers and crews during pre-production, production and post production.
	properties	Any moveable objects used on stage except scenery and costumes. Selection takes into account authenticity, practicality and safety.
	set	The appropriate arrangement of scenery and properties to represent time and place, enhance theme and mood and suggest character.
	sound	The creation and control of the auditory aspect of dramatic communication involving voice amplification, sound effects and music.

DISCIPLINES THAT ENHANCE COMMUNICATION	COMPONENT	DEFINITION/DESCRIPTION
PLAYWRITING		**THE WRITING OF A PLAY.**
	structure	The framework or general shape (beginning, middle and end) of a script.
	scenario	The narrative description of the play — "this happens and then this, and then this." The action always involves character, motivations and responses.
	scene	Any portion of a dramatic work that can stand on its own as a unit of action.
	workshopping	The process of taking a new script to the stage for a workout; a situation where actors, director, designer and playwright contribute to refining the script.
	the play	A complete scripted work designed to be performed by actors.
DIRECTING		**THE PREPARATION FOR THE STAGING OF A UNIFIED DRAMATIC PRESENTATION THROUGH MAKING AESTHETIC AND PRACTICAL CHOICES AND ENSURING THAT THOSE CHOICES ARE REALIZED. DIRECTING REQUIRES THE ABILITY TO VIEW A DEVELOPING PRESENTATION FROM THE POTENTIAL AUDIENCE MEMBERS' POINTS OF VIEW.**
	picturization	The storytelling element; the visual interpretation of each moment of a presentation carrying the meaning of the material.
	directorial concept	The particular controlling idea, vision, point of view or metaphor that the director develops to achieve a cohesive and unified presentation.
	composition	The structure, form or design of a stage grouping. It expresses feeling and mood through colour, line, mass and form.

ORIENTATION

Introductory Statement: drama teachers recognize the value and necessity of preliminary assessment and atmosphere-setting activities with students before commencing more in-depth work on the DISCIPLINES. While ORIENTATION Learner Expectations #6 - #22 must be addressed in some manner in Drama 10, these concepts, skills and attitudes are continuously reinforced. Sample ORIENTATION lesson plans, illustrating how learner expectations may be approached can be found on pp. 186-189.

ORIENTATION focuses on two areas:

a) Classroom Behaviour Learner Expectations — knowledge and safe practise of classroom rules, procedures and routines; positive attitude and classroom participation; positive response to control signals. Students should dress appropriately.

b) Personal and Interpersonal Learner Expectations — concepts, skills and attitudes that foster individual growth and assist in creating a positive classroom climate.

Rationale

ORIENTATION is of utmost importance for the following reasons:

a) Transition — Grade 10 is a key transitional year for students. ORIENTATION acts as an effective bridge between junior and senior high drama. It addresses the range of developmental growth of adolescents.

c) Equalization — as senior high drama teachers will find students coming to them, at any course level, from other teachers and other schools, ORIENTATION activities will help to establish a common starting point and readiness level.

b) Diagnosis — because of the number of students entering Drama 10 with limited or no drama experience, the teacher must be prepared to find beginnings in ORIENTATION. From here the most appropriate DISCIPLINE(S) for initial exploration can be identified and the most appropriate program defined.

d) Motivation — ORIENTATION should involve students in interesting, challenging and enjoyable activities that stimulate them to participate with enthusiasm in the drama program.

ORIENTATION LEARNER EXPECTATIONS

Classroom Behaviour Learner Expectations

The student will be able to:

1. understand and respond to classroom rules, procedures and routines
2. demonstrate a responsible attitude toward physical and emotional safety and comfort of self and others
3. demonstrate respect for equipment, resources and facilities
4. participate positively in activities
5. display appropriate audience behaviour

ORIENTATION LEARNER EXPECTATIONS (continued)

Personal and Interpersonal Learner Expectations

The student will be able to:

6. demonstrate willingness to challenge and extend oneself: physically, emotionally, intellectually and artistically
7. share ideas confidently
8. demonstrate behaviour appropriate to given circumstances
9. concentrate on the task at hand
10. demonstrate effective use and management of time
11. listen to self and others
12. recognize that values are expressed through the arts
13. solve problems imaginatively and creatively
14. make effective decisions or choices
15. demonstrate trust by becoming comfortable with others, physically and emotionally
16. display consideration and respect for self and others
17. positively support the work of others
18. cope with success and failure in positive ways
19. work with abstract concepts
20. demonstrate self-discipline, self-direction and a sense of responsibility
21. work cooperatively and productively
22. offer and accept constructive criticism with a desire to progress.

ORIENTATION SAMPLE EVALUATION CHART

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 241-242.

The student demonstrates the ability to:							Comments
CLASSROOM BEHAVIOUR							
1. respond to classroom behavioural expectations, procedures and routines							
2. assume a responsible attitude toward physical and emotional safety of self and others							
3. respect equipment, resources and facilities							
4. participate positively in classroom activities							
5. display appropriate audience behaviour							
PERSONAL AND INTERPERSONAL							
6. willingly challenge and extend oneself: physically, emotionally, intellectually and artistically							
7. share ideas confidently with others							
8. behave appropriately within given circumstances							
9. concentrate on the task at hand							
10. effectively use and manage time							
11. listen to self and others							
12. recognize that values are expressed through the arts							
13. solve problems imaginatively and creatively							
14. make effective decisions or choices							
15. trust by becoming comfortable, physically and emotionally, with others							
16. display consideration and respect for self and others							
17. positively support the work of others							
18. cope with success and failure in positive ways							
19. use abstract concepts							
20. display self-discipline, self-direction and a sense of responsibility toward individual and group commitments							
21. work cooperatively and productively with all members of the class in pairs, small groups and large groups							
22. offer and accept constructive criticism with a desire to progress.							

ORIENTATION BIBLIOGRAPHY

RECOMMENDED LEARNING RESOURCES

Booth, David W. and Charles J. Lundy. *Improvisation: Learning Through Drama*. Don Mills: Academic Press Canada, 1985.

This very current book is an ideal student-oriented improvisation resource. Theory is at a minimum; practical application (a wide variety of workshops, games and exercises) is at a maximum. The text begins with a fine orientation section called "Moving into Drama". Subsequent sections deal with role, small and large group improvisation, problem solving, ritual, storytelling . . . and many others. The text concludes with focus on performance (preparatory chapters on theatre crafts and audience).

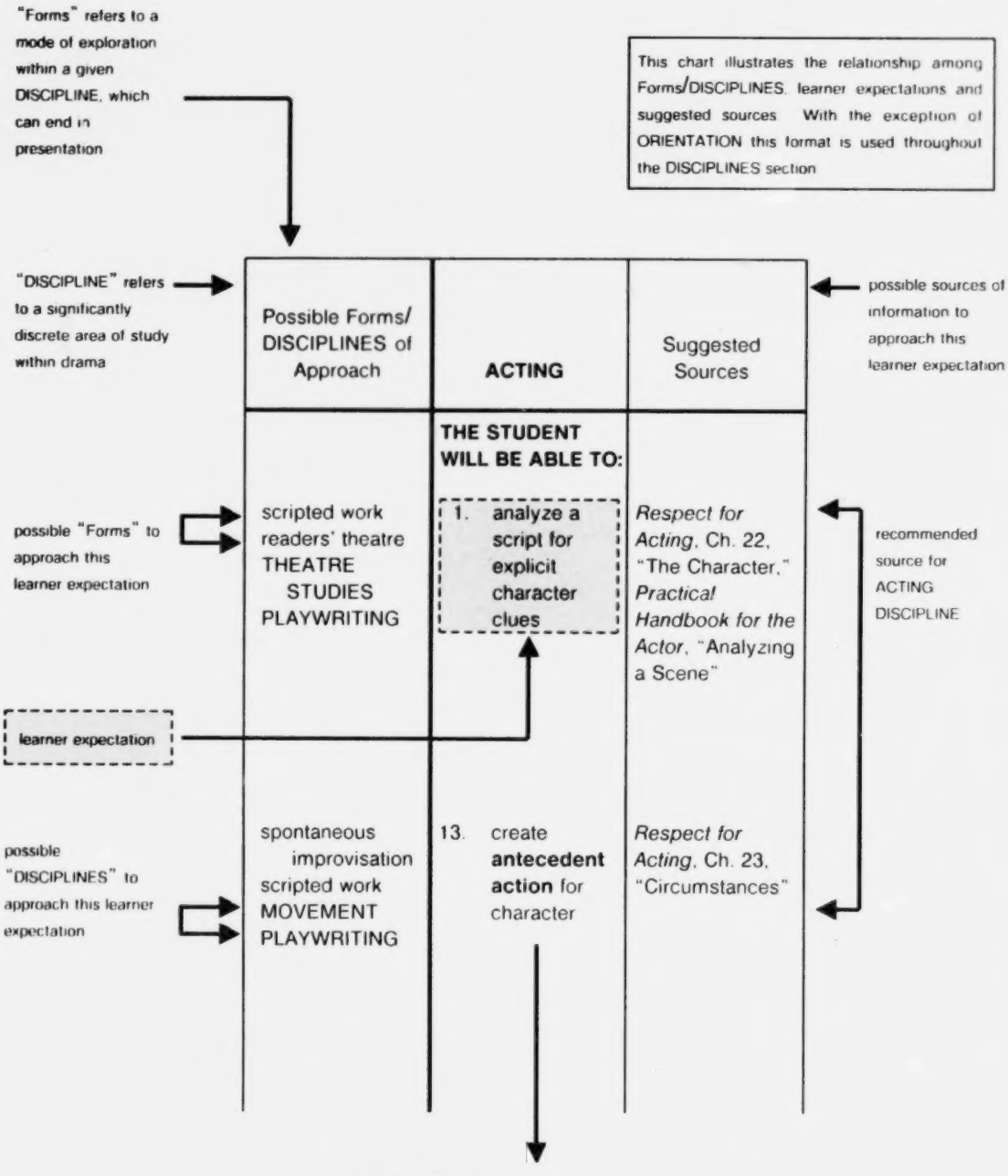
A minor irritation with this text is the lack of an index. A bonus is the stress, throughout, on the importance of keeping a drama journal; each chapter provides excellent focusing questions.

In short, *Improvisation: Learning through Drama* is exactly what its title indicates and is a superb text for finding, and exploring, beginnings in improvisation.

OTHER LEARNING RESOURCES

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Learning Resources Distributing Centre, 12360 - 142 Street, EDMONTON, Alberta, T5L 4X9, telephone (403)427-2767.

DISCIPLINES FORMAT EXPLANATION


"Forms" refers to a mode of exploration within a given DISCIPLINE, which can end in presentation
This chart illustrates the relationship among Forms/DISCIPLINES, learner expectations and suggested sources. With the exception of ORIENTATION this format is used throughout the DISCIPLINES section
"DISCIPLINE" refers to a significantly discrete area of study within drama
possible sources of information to approach this learner expectation
Possible Forms/ DISCIPLINES of Approach
ACTING
Suggested Sources
THE STUDENT WILL BE ABLE TO:
possible "Forms" to approach this learner expectation
scripted work
readers' theatre
THEATRE STUDIES
PLAYWRITING
1. analyze a script for explicit character clues
Respect for Acting, Ch. 22, "The Character," Practical Handbook for the Actor, "Analyzing a Scene"
recommended source for ACTING DISCIPLINE
learner expectation
possible "DISCIPLINES" to approach this learner expectation
spontaneous improvisation
scripted work
MOVEMENT
PLAYWRITING
13. create antecedent action for character
Respect for Acting, Ch. 23, "Circumstances"

bold indicates terms found in glossary

MOVEMENT DISCIPLINE

". . . the goal of the actor's movement training should be the integration of mind and body; the whole organism must be in harmony with itself so that it is ready for interaction."[1]

Definition: **MOVEMENT is non-verbal physicalization. The development of a responsive and expressive body is enhanced when the movement elements of energy, focus and control work together. All movement occurs in, and occupies, space; it is measured by time; and it requires energy to begin and complete itself.**

Prerequiste: no prerequisite.

Approach: MOVEMENT can be taught as a separate unit of study or integrated, using any appropriate DISCIPLINE, component, form or activity.

Learner expectations are numbered in a viable sequence and may be broken into parts, or taught singly or in combination, as appropriate. Many MOVEMENT concepts, skills and attitudes can be taught with emphasis on the cognitive, affective or psychomotor domain.

Required: Drama 10 — Learner Expectations #1 – #24

Elective: for direction on elective studies, see p. 151.

Sample MOVEMENT lesson plans that illustrate how learner expectations may be approached from a cognitive, affective or psychomotor emphasis can be found on pp. 190–194.

Safety: at all times, it is critical that everyone demonstrates respect for the emotional and physical safety of self and others; the ultimate responsibility for student safety is the teacher's. Students must wear clothing and footwear appropriate to activities undertaken. Stage fighting should be taught only by teachers who have special training.

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[1]Jean Sabatine, *The Actor's Image: Movement Training for Stage and Screen* (Englewood Cliffs: Prentice-Hall, Inc., 1983), p. 6.

Possible Forms/ DISCIPLINES of Approach	MOVEMENT	Suggested Sources
	The student will be able to: **DRAMA 10**	
mime tableau improvised dance IMPROVISATION	1. **display the ability to be still**	*The Actor's Image*, Ch. 3, "Exercises — Relaxation: The First Step"
improvised dance mime clowning SPEECH	2. **demonstrate understanding of basic anatomy**	*The Actor's Image*, Ch. 3, "Exercises — Posture and Alignment, Spine Studies, Centering: Finding the Source of All Movement"
mime creative movement SPEECH IMPROVISATION	3. recognize the necessity for **physical warmups**	*The Actor's Image*, Ch. 2, "The Program," Ch. 3, "Exercises"
mime dance drama SPEECH IMPROVISATION	4. perform a **physical warmup**	*The Actor's Image*, Ch. 3, "Exercises — General Exercises, Floor Exercises, Ending the Warmup"
dance drama creative movement IMPROVISATION SPEECH	5. **demonstrate effective breathing techniques**	*The Actor's Image*, Ch. 3, "Exercises — Breathing: The Foundation"
mime spontaneous improvisation storytelling SPEECH	6. **recognize when to use specific breathing techniques**	*The Actor's Image*, Ch. 3, "Exercises — Breathing: The Foundation"
mime tableau creative movement SPEECH	7. display proper body **alignment**	*The Actor's Image*, Ch. 3, "Exercises — Posture and Alignment"
creative movement clowning improvised dance IMPROVISATION	8. extend **flexibility**.	*The Actor's Image*, Ch. 3, "Exercises"

Possible Forms/ DISCIPLINES of Approach	**MOVEMENT**	Suggested Sources
	The student will be able to:	
mime tableau creative movement mime IMPROVISATION	9. display increased ability to balance	*The Actor's Image*, Ch. 3, "Exercises - General Exercises"
tableau dance drama mime IMPROVISATION	10. demonstrate **focus, concentration** and **energy** in all movement and **gesture**	*The Actor's Image*, Ch. 4, "Explorations"
mime improvised dance stage fighting IMPROVISATION	11. demonstrate the ability to move **isolated** body parts	*The Actor's Image*, Ch. 3, "Exercises," Ch. 4, "Explorations — Isolation of the Parts"
tableau dance drama creative movement IMPROVISATION	12. demonstrate knowledge of **elements of space**	*The Actor's Image*, Ch. 4, "Explorations"
tableau dance drama film/video IMPROVISATION	13. use **levels** (high, medium and low)	*The Actor's Image*, Ch. 4, "Explorations — Shapes in Space, Direction, Level and Range"
improvised dance tableau creative movement IMPROVISATION	14. create, **physically, shapes** in **space**	*The Actor's Image*, Ch. 4, "Explorations — Shapes in Space, Filling in Space"
mime creative movement clowning IMPROVISATION	15. use **basic locomotor movements** (e.g., walking, running, crawling, etc.) to explore **space**	*The Actor's Image*, Ch. 4, "Explorations — Motion Exploring, Space Explorations"
mime planned improvisation stage fighting IMPROVISATION	16. create and repeat **patterns** of movement.	*The Actor's Image*, Ch. 4, "Explorations — Follow Through"

Possible Forms/ DISCIPLINES of Approach	MOVEMENT	Suggested Sources
	The student will be able to:	
tableau mime story theatre IMPROVISATION	17. demonstrate **freezing** of movement in space	*The Actor's Image*, Ch. 4 "Explorations — Facial Masks," *Mime — Basics for Beginners*, Ch. 3, "Body Positions and Motion Exercises"
story theatre storytelling improvised dance SPEECH	18. appreciate that **physical expression** can enhance language	*The Actor's Image*, Ch. 4, "Explorations - Haiku Exploration"
improvised dance tableau dance drama IMPROVISATION	19. demonstrate **qualities of energy**	*The Actor's Image*, Ch. 4, "Explorations"
mime creative movement choric Drama IMPROVISATION	20. create appropriate personal **physical warmup** routines	*The Actor's Image*, Ch. 3, "Exercises"
tableau mime creative movement IMPROVISATION	21. demonstrate the ability to **extend** a movement	*Mime — Basics for Beginners*, Ch. 3, "Body Positions, Motion Exercises," Ch. 4, "Moving Illusions"
clowning improvised dance mime IMPROVISATION	22. translate words, **images** and emotions into movement	*The Actor's Image*, Ch. 4, "Explorations," Ch. 5, "Applications"
dance drama mime clowning IMPROVISATION	23. demonstrate non–verbally the who, what, where, why and when of a story	
improvised dance tableau story theatre IMPROVISATION	24. demonstrate understanding of mood, and communicate **mood.**	*The Actor's Image*, Ch. 4, "Explorations — Emotions"

Possible Forms/ DISCIPLINES of Approach	MOVEMENT	Suggested Sources
	The student will be able to:	
	NON-REQUIRED	
improvised dance dance drama mime IMPROVISATION	25. apply the basic principles of **time (tempo, duration, rhythmic pattern, accent, counterpoint)**	*The Actor's Image*, Ch. 4, "Explorations"
mime dance drama stage fighting IMPROVISATION	26. combine and repeat **patterns** in **space** to create an effective movement sequence or **choreographed routine**	*The Actor's Image*, Ch. 4, "Explorations"
mime stage fighting choreographed dance	27. demonstrate **patterns** of movement that incorporate effective use of **space** and **time**, to communicate words, **images,** emotions, **mood** and story	*The Actor's Image*, Ch. 4, "Explorations"
creative movement mime ACTING IMPROVISATION	28. demonstrate how various **gesture** and movement affect characterization and the use of **space**	*The Actor's Image*, Ch. 5, "Applications"
improvised dance mime ACTING IMPROVISATION	29. select appropriate **gesture** and movement that economically **physicalize** a specific character	*Mime — Basics for Beginners*, Ch. 5, "Characterization and Character," Ch. 7, "Rehearsal"
mask dance drama THEATRE STUDIES IMPROVISATION	30. practise **stylizing** movement and **gesture** such as standing, walking, sitting and salutations	*The Actor's Image*, Ch. 4, "Explorations — Gesture Explorations," *Mime — Basics for Beginners*, Ch. 4, "Moving Illusions," Ch. 5, "Characterization and Characters"
tableau dance drama DIRECTING THEATRE STUDIES	31. recognize how **stylizing gesture** and movement affect characterization and the use of **space**.	*The Actor's Image*, Ch. 5, "Application — Working Alone," *Mime — Basics for Beginners*, Ch. 4, "Moving Illusions," Ch. 5, "Characterization and Characters"

MOVEMENT GLOSSARY

Alignment	A desirable balance or posture of the body.
Basic Locomotor Movements	Walking, running, skipping, hopping, creeping, crawling, jumping, etc.
Choreographed Routine	The design of movement patterns for a group or individual.
Concentration	The ability to bring one's efforts, faculties, etc., to bear on one thing.
Elements of Space	Direction – path of movement whether forward, backward, diagonal, circular, curved or zigzag. Range – the amount of space used. Level – the altitude of the movement; standing, sitting or lying down. Design – the concept that tries to communicate the whole pattern of movement, stationary and locomotor, both in terms of one body, or a group of bodies, and the shapes that they make. Focus – the point to which the direction of the viewer is drawn.
Energy	A physical exertion that initiates, controls and stops movement.
Extension	Completion of movement by one or more body parts or the whole body.
Flexibility	Ease of bending and stretching a limb or joint or part of the body.
Focus	Directing attention or interest to an identified point.
Freeze	A command to instantaneously stop all motion and/or the postural image that is held.
Gesture	A movement of the head, limbs or body that intentionally expresses or emphasizes an idea, emotion or attitude.
Images	Symbols which project a statement or emotion from imagination into visual form.
Isolation	The act of moving one part of the body to the exclusion of all other parts.
Level	An aspect of space dealing with height from the floor, ranging from a prone position to the greatest altitude of a leap. Often designated as high, medium and low.
Mood	The dominant emotion aroused in the observer.
Pattern	A particular sequence of movements.

Physicalization (physical expression)

Describing or enacting someone or something through movement and gesture.

Physical Warmup

Physical activities designed to:

a) tune up and limber the body (and so avoid accidents due to cold muscles)

b) release tension

c) get participant's mind and body in a balanced centre

d) provide concentration and focus upon the work to be done, excluding distractions.

Qualities of Energy

Sustained or lyrical — percussive — vibratory — suspended — collapsed swinging.

Sequence

A succession of movement patterns.

Shape

A form that one creates with the body; e.g., open/closed, twisted, long, round, angular.

Space

The area occupied by the body or body part or that may be occupied; e.g., kinespheric space.

Elements of space: direction, range, level, design and focus.

Stylization

Any presentational, non-realistic style that expresses meaning and mood of a dramatic piece through emphasis, exaggeration or conventions. Some ways of stylizing movement might be speeding up, slowing down, stop/starts, exaggeration, simplification, etc.

Time

a) The span in which a series of movements is completed. The period in which the body must accomplish a sequence of actions.

b) The combination of the five basic principles of duration, tempo, pattern, accent and counterpoint.

Tempo - pace or variety in rhythms. The pace or speed at which movement progresses; relatively slower or faster.

Duration - the length of time it takes to complete a movement, or set of movements.

Rhythmic Pattern - the regulation of tempo and duration of movements into ordered sets.

Accent - to stress or emphasize a movement using force.

Counterpoint - two or more contrasting sets of time elements within one person's movement or between two or more people (that is, one person sitting languidly back on a chair with his or her foot rapidly tapping the floor, one person moving slowly, another quickly, and so on).

MOVEMENT SAMPLE EVALUATION CHART

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 241-242.

The student demonstrates the ability to:						Comments
1. be still						
2. identify basic anatomy						
3. explain the necessity for, and participate in, an appropriate **physical warmup**						
4. employ effective breathing techniques						
5. use proper body **alignment**						
6. extend **flexibility**						
7. display increased balance						
8. apply **focus, concentration** and **energy** in all movement and **gesture**						
9. move **isolated** body parts						
10. identify the **elements of space**						
11. use **levels**						
12. **physicalize shapes** in **space**						
13. use **basic locomotor movements** to explore space						
14. create and repeat **patterns** of movement						
15. **freeze** movement in space						
16. explain how **physicalization** can enhance the use of language						
17. use **qualities of energy**						
18. create and use an appropriate personal warmup routine						
19. **extend** a movement						
20. translate words, **images** and emotions into movement						
21. communicate non-verbally the who, what, where, why and when of a story						
22. understand and communicate **mood**.						

MOVEMENT BIBLIOGRAPHY

RECOMMENDED LEARNING RESOURCES

Booth, David W. and Charles J. Lundy. *Improvisation: Learning Through Drama*. Don Mills: Academic Press Canada, 1985.

Drama is explored as movement leading into improvisation. Through sequential skill development it provides exercises, games and projects that are stimulating and imaginative. This is an excellent starting point from which to build your movement program. It introduces mime, creative drama and dance drama, as well as improvisation.

Sabatine, Jean with David Hodge. *The Actor's Image: Movement Training for Stage and Screen*. Englewood Cliffs: Prentice-Hall, 1983.

An excellent, illustrated source written by a movement training expert. Specifically designed for actors, this book stresses proper warmups, movement explorations and a practical method for approaching problems of characterization and movement. Exercises are set out to understand the principles of relaxation, posture, alignment, breathing and centring.

Straub, Cindie and Matthew. *Mime: Basics for Beginners*. Boston: Plays, Inc., 1984. [Canadian Distributor — Book Centre, Inc., Montreal, Quebec]

Beginning with a brief history of the art form, the authors proceed in a sequential way from preparatory exercises and activities through to traditional illusions, mime scenarios and how to write them, to performance. The what, why and how of mime makeup and costume are also included in this practical and complete little volume. An excellent teacher and/or student resource.

OTHER LEARNING RESOURCES

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Learning Resources Distributing Centre, 12360 - 142 Street, EDMONTON, Alberta, T5L 4X9, telephone (403)427-2767.

SPEECH DISCIPLINE

"I strongly feel that the confidence that comes from knowing you are able to express yourself with clarity and ease extends into all areas of your life — both private and public — and makes you more fulfilled and complete. In other words, if you have confidence when you speak, it will make you, as a person, more confident and, consequently, more relaxed . . . Your voice is a very particular expression of your own personality, for it is the means by which you convey your thoughts and feelings in an immediate way to other people — it is how you reach out to them, so you require it to do justice to what you want to communicate."[1]

Definition: **SPEECH is the exploration of talking and speaking to meet the demands of verbal communication. It examines interpretation, the mechanisms of control of vocal delivery, and acknowledges the importance of listening critically. SPEECH assists the student to learn more about the voice, and how to use it and improve it. As speech is a "learned" ability, learning begun here will result in improved voice production and thus enhance communication skills.**

Prerequisite: no prerequisite.

Approach: SPEECH can be taught as a separate unit of study or integrated, using any appropriate DISCIPLINE, component, form and/or activity. For example, within ACTING and IMPROVISATION, SPEECH learner expectations may be addressed and/or reinforced through vocal warmups, exercises and activities.

Learner expectations are numbered in a viable sequence and may be taught singly or in combination, as appropriate. Many SPEECH concepts, skills and attitudes can be taught with emphasis on the cognitive, affective, or psychomotor domain.

Required: Drama 10 — Learner Expectations # 1 - 14
Drama 20 — Learner Expectations #15 - 21
Drama 30 — Learner Expectations #22 - 24

Elective: for direction on elective studies, see p. 151.

Sample SPEECH lesson plans that illustrate how learner expectations may be approached from a cognitive, affective or psychomotor emphasis can be found on pp. 195–200.

Safety: at all times, it is critical that everyone demonstrates respect for the emotional and physical safety of self and others; the ultimate responsibility for student safety is the teacher's.

Special Information: it is almost impossible at the high school level to approach SPEECH from the purely technical or voice production level. To maintain the interest and enthusiasm of the students, some work in interpretation and/or some competitive or games element might be included. This DISCIPLINE has been developed with this in mind.

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[1]Cicely Berry, *Your Voice and How to Use it Successfully* (London: George G. Harrap and Co. Ltd., 1975), pp. 7–9.

Possible Forms/ DISCIPLINES of Approach	**SPEECH**	Suggested Sources
	The student will be able to: **DRAMA 10**	
readers' theatre monologues ACTING IMPROVISATION	1. **demonstrate vocal relaxation and warmup techniques**	*Fundamentals of Voice and Diction*, Ch. 3, "The Sound of the Voice"
monologues radio plays ACTING IMPROVISATION	2. **apply effective breathing techniques**	*Fundamentals of Voice and Diction*, Ch. 2, "The Beginnings of Voice"
readers' theatre planned improvisation IMPROVISATION ACTING	3. **recognize the effect of good posture on voice**	*Fundamentals of Voice and Diction*, Ch. 2, "The Beginnings of Voice"
storytelling choral speech ACTING IMPROVISATION	4. **demonstrate knowledge of the parts of the body that are associated with voice production: vocal tracts, lungs, diaphragm, bronchi, trachea, larynx, uvula, pharynx, vocal folds**	*Fundamentals of Voice and Diction*, Ch. 2, "The Beginnings of Voice"
story theatre choral speech ACTING IMPROVISATION	5. recognize how the jaw, lips, tongue, teeth and **velum** play an important role in **articulation**	*Fundamentals of Voice and Diction*, Ch. 4, "Articulation"
storytelling radio plays ACTING IMPROVISATION	6. perform exercises to relax and improve the movement of the **articulators**	*Fundamentals of Voice and Diction*, Ch. 4, "Articulation"
monologues storytelling ACTING IMPROVISATION	7. demonstrate knowledge of terms **intonation, pitch, projection, rate, volume, rhythm, resonance, pausing** and **phrasing** in speech activities	*Fundamentals of Voice and Diction*, Ch. 2, "The Beginnings of Voice," Ch. 6, "The Expressive Voice"
choric drama readers' theatre ACTING IMPROVISATION	8. recognize the **resonators'** contribution to **vocal quality**.	*Fundamentals of Voice and Diction*, Ch. 2, "The Beginnings of Voice"

Possible Forms/ DISCIPLINES of Approach	SPEECH	Suggested Sources
	The student will be able to:	
puppetry radio plays ACTING IMPROVISATION	9. use and practise levels of **pitch**	*Fundamentals of Voice and Diction*, Ch. 6, "The Expressive Voice"
scripted work spontaneous improvisation IMPROVISATION ACTING	10. demonstrate safe and appropriate **projection**	*Fundamentals of Voice and Diction*, Ch. 5, "Loudness"
scripted work story theatre readers' theatre ACTING	11. demonstrate how **phrasing** and **pausing**, **intonation**, **rate** and **rhythm** affect meaning	*Fundamentals of Voice and Diction*, Ch. 6, "The Expressive Voice"
radio plays storytelling ACTING IMPROVISATION	12. create specific **vocal sound effects**	Glossary (p. 55 herein)
group drama spontaneous improvisation ACTING IMPROVISATION	13. speak spontaneously within a given context	*Improvisation: Learning Through Drama*, Ch. 7, "Improvising in Drama"
storytelling story theatre IMPROVISATION ACTING	14. demonstrate effective narrative techniques	*Improvisation: Learning Through Drama*, Ch. 18, "Storytelling"
	DRAMA 20	
readers' theatre film/video ACTING IMPROVISATION	15. demonstrate **expressive reading** of literature	*Fundamentals of Voice and Diction*, Ch. 6, "The Expressive Voice"
radio plays readers' theatre ACTING IMPROVISATION	16. communicate mood and emotion through voice.	*Fundamentals of Voice and Diction*, Ch. 6, "The Expressive Voice," *Interpretation: Working With Scripts*

Possible Forms/ DISCIPLINES of Approach	SPEECH	Suggested Sources
	The student will be able to:	
scripted work audition pieces ACTING IMPROVISATION	17. identify **script indicators** of a character's vocal quality	*Interpretation: Working With Scripts*
radio plays readers' theatre ACTING IMPROVISATION	18. demonstrate that spoken interpretation is affected by **characterization**	*Fundamentals of Play Directing*, Ch. 5, "Body, Voice and Role"
performance art spontaneous improvisation IMPROVISATION ACTING	19. examine the effect of **subtext** upon spoken interpretation	*Interpretation: Working With Scripts*
readers' theatre audition pieces ACTING MOVEMENT	20. apply movement and gesture to clarify and enhance spoken interpretation	*Fundamentals of Play Directing*, Ch. 11, "Pantomimic Dramatization"
readers' theatre story theatre ACTING IMPROVISATION	21. apply previously learned speech skills to **characterization** and presentation	
	DRAMA 30	
scripted work story theatre ACTING IMPROVISATION	22. examine the effects of emotion, posture and age on vocal characterization	*Fundamentals of Voice and Diction*, Ch. 6, "The Expressive Voice." *Fundamentals of Play Directing*, Appendix B
planned improvisation story theatre IMPROVISATION ACTING	23. use **vocal variety** in character development	*Fundamentals of Voice and Diction*, Ch. 3, "The Sound of Voice," Ch. 6, "The Expressive Voice." *Fundamentals of Play Directing*, Appendix B
audition pieces spontaneous improvisation ACTING TECHNICAL THEATRE/DESIGN	24. select appropriate visual elements such as props and costumes to enhance spoken interpretation.	*Fundamentals of Play Directing*, Ch. 4, "Basic Technique for the Actor"

SPEECH GLOSSARY

Articulation	Refers to clarity, intelligibility and distinctness of speech. It is the interruption of the free flow of the expired airstream by the lips, front teeth, lower jaw, tongue and velum, with emphasis on the consonants.
Bronchi	Either of the two main branches of the trachea.
Characterization	The process of interpreting and portraying a character.
Diaphragm	The tough, double–domed muscle that separates the chest and abdominal cavities.
Expressive Reading	Reading with attention paid to resonance, rhythm, vocal variety.
Intonation	The overall pattern or melody of pitch changes in phrases and sentences.
Larynx	The voice box or vocal folds.
Pause	A period of silence.
Pharynx	The area of the throat connecting the nasal passages and the esophagus.
Phrasing	The grouping of related words expressing a thought, an idea, or occasionally, a series of ideas.
Pitch	Refers to the highness and lowness of tone or sound. The slower the vibration cycles of the vocal folds (voice box), the lower the pitch; the faster the vibration cycles, the higher the pitch.
Projection	Audibility of speech — ability to throw the voice easily and pleasingly to any desired distance without causing tension in the vocal mechanism or destroying the beauty of the voice quality.
Rate	The speed of utterance, quantity or duration of sounds and length and number of pauses.
Resonance	The process by which sounds produced at the vocal folds (voice box) are amplified, modified and enriched by the cavities of the head and chest. The resonators are throat, nose, mouth, head and chest.
Rhythm	An ordered, recurrent alteration of strong and weak elements in the flow of sound or of sound alternating with silence.
Script Indicators	Clues within a script; e.g., punctuation, repetition, juxtaposition that provide information about the character's use of language.
Subtext	What the words mean to the character who is speaking, which may not be what the words say on the surface.
Trachea	The main trunk of the system of tubes by which air passes to and from the lungs in vertebrates.

Uvula	The small mass of tissue hanging downward from the middle of the soft palate.
Velum	The soft, flexible, muscular flap of tissue in rear portion of roof of mouth (palate).
Vocal Folds (Vocal cords)	Long, narrow, smoothly rounded flaps of muscle tissue which vibrate to produce sound.
Vocal Qualities	The texture of a sound or tone that individualizes the voice.
Vocal Sound Effects	Sounds effects made with the voice.
Vocal Tract	A group of interconnected bodily organs that produce sound.
Vocal Variety	Expressiveness of the voice reflecting pitch level, vocal movement from pitch to pitch, rate of speaking, phrasing emphasis and contrast.
Volume	The degree of loudness or softness; the force or energy of speaking.

SPEECH SAMPLE EVALUATION CHART

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 241–242.

The student demonstrates the ability to:						Comments
1. practise vocal relaxation and warmup techniques						
2. apply effective breathing techniques						
3. use effective posture when speaking						
4. identify the parts of the body that are associated with voice production **(vocal tracts**, lungs, **diaphragm**, **bronchi**, **trachea**, **larynx**, **uvula**, **pharynx**, **vocal folds)**						
5. identify the **articulators** and use them in a relaxed manner						
6. define **intonation**, **pitch**, **projection**, **rate**, **volume**, **rhythm**, **resonance**, **pausing** and **phrasing**						
7. identify the **resonators'** contribution to the quality of sound						
8. use and control levels of **pitch**						
9. practise safe and appropriate **projection**						
10. apply **phrasing** and **pausing**, **intonation**, **rate** and **rhythm** to manipulate meaning						
11. create specific **vocal sound effects**						
12. speak spontaneously within a given context						
13. use narrative skills effectively						
14. read literature expressively						
15. use **voice** to communicate mood and emotion						
16. identify, select and use **script indicators** to achieve a character's **vocal quality**						
17. select a vocal interpretation based on **characterization**						
18. affect spoken interpretation through understanding of **subtext**						
19. use movement and gesture to clarify and enhance spoken interpretation						
20. apply speech skills to **characterization** and to presentation						
21. appreciate the effects of emotion, posture and age on vocal **characterization**						
22. apply appropriate **vocal variety** in character development						
23. select appropriate visual elements to enhance spoken interpretation.						

SPEECH BIBLIOGRAPHY

BASIC LEARNING RESOURCES

Lundy, Charles J. and David W. Booth. *Interpretation: Working with Scripts.* Don Mills: Academic Press Canada, 1983.

RECOMMENDED LEARNING RESOURCES

Booth, David W. and Charles J. Lundy. *Improvisation: Learning Through Drama.* Don Mills: Academic Press Canada, 1985.

Drama is explored as movement leading into improvisation. Through sequential skill development it provides exercises, games and projects that are stimulating and imaginative. This is an excellent starting point from which to build your movement program. It introduces mime, creative drama and dance drama, as well as improvisation.

Dean, Alexander and Lawrence Carra. *Fundamentals of Play Directing.* Fourth edition. New York: Holt, Rinehart, and Winston, 1980.

The "fundamentals" of directing referred to in the title are: composition, picturization, movement, rhythm, pantomimic dramatization. Each is explored in-depth in Part 3 ("Five Fundamentals of Play Direction").

Additionally, the book briefly explores the theoretical assimilation of drama as "art" and the director's function — including both historical and contemporary aspects of directing.

Also included are chapters specifically addressing acting technique.

While the basic principles of directing are treated in reference to a proscenium configuration, Part 4 ("Central Staging") acknowledges different stage configurations and indicates adjustments that would have to be made by the director. Part 5 ("Production Procedures") looks at: tryouts and casting, rehearsals, directing the play, directing musical comedy.

Appendix A includes: a glossary of terms for the stage and its equipment, detailed information about set, lighting and sound equipment, backstage terminology, descriptions of duties of technical staff and stage managers.

Appendix B includes practical exercises for body, voice and emotion.

Directing is a complex task to teach and to learn. This introductory book, however, is very accessible for both teachers and students.

Mayer, Lyle Vernon. *Fundamentals of Voice and Diction.* Eighth edition. Dubuque, IO: W. C. Brown, 1988.

A comprehensive approach to all aspects of voice production and interpretation. This book is designed as a student's workbook, but it would be very useful as a source book for teachers. Included are useful diagrams, a glossary of terms, and analysis charts.

OTHER LEARNING RESOURCES

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Learning Resources Distributing Centre, 12360 - 142 Street, EDMONTON, Alberta, T5L 4X9, telephone (403)427-2767.

IMPROVISATION DISCIPLINE

"The end product of improvisation is the experience of it . . . Very simply, it means putting yourself into other people's shoes and, by using personal experience to help you understand their point of view, you may discover more than you knew when you started." (Dorothy Heathcote)[1]

Definition: **IMPROVISATION is the "acting out" of an unscripted response to an idea or situation.**

Spontaneous Improvisation – **involves unplanned action and/or dialogue.**
Planned Improvisation – **involves planned, rehearsed or polished action and/or dialogue.**

Prerequisite: no prerequisite.

Approach: IMPROVISATION can be taught as a separate unit of study or integrated, using any appropriate DISCIPLINE, component, form and/or activity.

Learner expectations are numbered in a viable sequence and may be taught singly or in combination, as appropriate. Many IMPROVISATION concepts, skills and attitudes can be taught with emphasis on the cognitive, affective or psychomotor domain.

Required: Drama 10 — Learner Expectations # 1 - 32
Drama 20 — Learner Expectations #33 - 36
Drama 30 — Learner Expectations #37 - 38

Elective: for direction on elective studies, see p. 151.

Sample IMPROVISATION lesson plans that illustrate how learner expectations may be approached from a cognitive, affective or psychomotor emphasis can be found on pp. 201-206.

Safety: at all times, it is critical that everyone demonstrates respect for the emotional and physical safety of self and others; the ultimate responsibility for student safety is the teacher's.

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[1]David Self, *A Practical Guide to Drama in the Secondary School* (London: Ward Lock Educational, 1975), p. 97.

Possible Forms/ DISCIPLINES of Approach	**IMPROVISATION**	Suggested Sources
	The student will be able to: **DRAMA 10**	
creative drama storytelling SPEECH MOVEMENT	1. use warmup techniques for preparation of body, voice and mind	*Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement"
tableau mime SPEECH MOVEMENT	2. demonstrate the ability to be still	*Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement," Ch. 4, "Drama without Words"
group drama spontaneous improvisation MOVEMENT SPEECH	3. maintain **concentration** during exercises	*Improvisation*, Ch. 5, "Developing Concentration and Spontaneity," *Improvisation for the Theater*, Ch. 2, "Workshop Procedures"
creative drama spontaneous improvisation ACTING SPEECH	4. demonstrate heightened sensory **awareness**	*Improvisation for the Theater*, Ch. 3, "Orientation," *Improvisation*, Ch. 5, "Developing Concentration and Spontaneity"
mime storytelling MOVEMENT TECHNICAL THEATRE/DESIGN	5. create experiences through imaging, visualizing and fantasizing	*Improvisation*, Ch. 6, "Stimulating Imagination"
spontaneous improvisation storytelling MOVEMENT THEATRE STUDIES	6. demonstrate thinking in a **divergent mode**	*Improvisation: Learning Through Drama*, Part A, "Moving into Drama"
mime mask MOVEMENT SPEECH	7. examine and express feelings	*Improvisation*, Ch. 10, "Exploration of Mood and Feeling," *Improvisation for the Theater*, Ch. 11, "Emotion"
storytelling spontaneous improvisation MOVEMENT SPEECH	8. tell a story **spontaneously.**	*A Guide to Improvisation*, Ch. 1, "Storytelling"

Possible Forms/ DISCIPLINES of Approach	IMPROVISATION	Suggested Sources
	The student will be able to:	
creative movement scripted work MOVEMENT SPEECH	9. **use appropriate stage directions**	*Fundamentals of Play Directing*, Ch. 4, "Basic Technique for the Actor"
mime readers' theatre MOVEMENT THEATRE STUDIES	10. **demonstrate appropriate rehearsal methods**	
storytelling planned improvisation THEATRE STUDIES SPEECH	11. **apply the essential elements of a story: character, setting, conflict, climax and plot in planned and unplanned scenes**	*Improvisation*, Ch. 7, "Dramatic Shaping and Communication," Ch. 11, "Building a Play from Improvisation"
oral interpretation story theatre SPEECH MOVEMENT	12. **create, relate and polish a story**	*Improvisation: Learning Through Drama*, Ch. 18, "Storytelling"
dance drama mime MOVEMENT THEATRE STUDIES	13. **communicate meaning without words**	*Improvisation for the Theater*, Ch. 4, "Where"
mime oral interpretation MOVEMENT SPEECH	14. **discover how various emotions affect one vocally and physically**	*Improvisation*, Ch. 10, "Exploration of Mood and Feeling." *Improvisation for theTheater*, Ch. 11, "Emotion"
spontaneous improvisation creative drama MOVEMENT TECHNICAL THEATRE/DESIGN	15. **initiate a dramatic situation in response to a given stimulus**	*Improvisation*, Ch. 6, "Stimulating the Imagination," Ch. 11, "Building a Play from Improvisation"
creative drama group drama MOVEMENT SPEECH	16. **make logical choices spontaneously within the boundaries of situation and character**	*A Guide to Improvisation*, Ch. 1, 2, 3, "Working in Groups"
planned improvisation spontaneous improvisation SPEECH MOVEMENT	17. **demonstrate the ability to accept, advance, offer or block thought and action, quickly and effectively.**	*A Guide to Improvisation*, Ch. 7, "Advancing and Blocking"

Possible Forms/ DISCIPLINES of Approach	IMPROVISATION	Suggested Sources
	The student will be able to:	
mime story theatre MOVEMENT TECHNICAL THEATRE/DESIGN	18. **extend the illusion of the onstage environment by creating an offstage reality**	*Improvisation for the Theater*, Ch. 4, "Where"
spontaneous improvisation mime MOVEMENT SPEECH	19. **demonstrate techniques for creating effective entrances and exits, consistent with character**	*Improvisation for the Theater*, Ch. 6, "Non-Directional Blocking," *Improvisation*, Ch. 7, "Dramatic Shaping and Communication"
mime scripted work THEATRE STUDIES ACTING	20. **critique** the work of self and others through observation and expression of specific detail	*Improvisation: Learning Through Drama*, Ch. 2, "Drama Journal"
mime radio play MOVEMENT SPEECH	21. demonstrate techniques for communicating the **"illusion of the first time"** within a planned situation	*Improvisation*, Ch. 19, "Making Reports Real"
readers' theatre scripted work MOVEMENT THEATRE STUDIES	22. distinguish between performer and character	*Improvisation: Learning Through Drama*, Ch. 6, "Working in Role," Ch. 11, "Simulation Games," Ch. 14, "Building Belief in Drama"
spontaneous improvisation scripted work TECHNICAL THEATRE/DESIGN SPEECH	23. use varied stimuli for character development	*Improvisation*, Ch. 8, "Building Characterization," *Improvisation for the Theater*, Ch. 12, "Character"
readers' theatre radio plays SPEECH THEATRE STUDIES	24. select and use vocal techniques appropriate to a character	*Improvisation for the Theater*, Ch. 10, "Rounding-Out Exercises"
group drama storytelling SPEECH THEATRE STUDIES	25. select and use language appropriate to a character and situation.	*Improvisation*, Ch. 8, "Building Characterization"

Possible Forms/ DISCIPLINES of Approach	**IMPROVISATION**	Suggested Sources
	The student will be able to:	
mask scripted work MOVEMENT SPEECH	26. use **body language** to add physical dimension and depth to a character	*Improvisation*, Ch. 8, "Building Characterization"
mime monologue MOVEMENT SPEECH	27. demonstrate **economy** in movement and speech by making appropriate selections	*Improvisation*, Ch. 7, "Dramatic Shaping and Communication"
story theatre spontaneous improvisation THEATRE STUDIES MOVEMENT	28. demonstrate how attitude, and change in attitude, affects a character	*Improvisation*, Ch. 8, "Building Characterization." *A Guide to Improvisation*, Ch. 8, "Status"
mime planned improvisation TECHNICAL THEATRE/DESIGN SPEECH	29. demonstrate understanding of and apply the concept of **status**	*A Guide to Improvisation*, Ch. 8, "Status"
mime scripted work SPEECH MOVEMENT	30. demonstrate understanding of and apply the concepts of a character's **objectives** and **motivation**	*A Guide to Improvisation*, Ch. 10, "Motivation," Glossary (p. 65 herein)
theatre sports scripted scene ACTING THEATRE STUDIES	31. demonstrate the ability to focus on, and achieve, the **objective** of a scene	*Improvisation for the Theater*, Ch. 4, "Where," *Respect for Acting*, Ch. 25, "Objective"
mime readers' theatre MOVEMENT SPEECH	32. sustain a character throughout a scene or exercise.	*Improvisation*, Ch. 8, "Building Characterization." *Improvisation for the Theater*, Ch. 12, "Character"

Possible Forms/ DISCIPLINES of Approach	IMPROVISATION	Suggested Sources
	The student will be able to:	
	DRAMA 20	
spontaneous improvisation collective SPEECH MOVEMENT	33. sustain a single character in a variety of situations	*Improvisation*, Ch. 8, "Building Characterization." *Improvisation for the Theater*, Ch. 12, "Character"
musical theatre collective MOVEMENT ACTING	34. demonstrate the techniques of **sharing**, **giving**, and **taking focus**	*Improvisation for the Theater*, Ch 6, "Non-Directional Blocking," Glossary (p. 65 herein)
planned improvisation scripted work TECHNICAL THEATRE/DESIGN ACTING	35. demonstrate understanding of how the use of **levels** and **planes** can **focus** the stage picture	*Improvisation*, Ch. 7, "Dramatic Shaping and Communication." *Improvisation for the Theater*, Ch. 6, "Non-Directional Blocking"
collective theatre sports MOVEMENT ACTING	36. integrate improvisational skills learned, in planned and spontaneous improvisations	*Improvisation*, Ch. 12, "Observation Posts"
	DRAMA 30	
creative movement stage fighting ACTING MOVEMENT	37. demonstrate various ways of expressing emotions that are consistent with a character	*Improvisation*, Ch. 10, "Exploration of Mood and Feeling." *Improvisation for the Theater*, Ch. 11, "Emotion"
radio plays choric drama TECHNICAL THEATRE/DESIGN MOVEMENT	38. demonstrate various ways of creating and communicating **mood**.	*Improvisation*, Ch. 10, "Exploration of Mood and Feeling." *Improvisation for the Theater*, Ch. 8, "Speech, Broadcasting, and Technical Effects"

IMPROVISATION GLOSSARY

Accepting	Yielding with favour, willingness or consent to an idea or premise offered by another performer.
Advancing	Adding to an idea or premise offered by another performer; e.g., "Yes, and . . ." (a furthering of an offer), "Yes, but . . ." (a complication).
Blocking	Preventing progress of the development of a scene by refusing to accept a partner's idea or premise.
Body Language	Communication through gesture, body movement and posture; varies from culture to culture.
Concentration	The ability to focus one's efforts, faculties, etc., on one thing.
Critique	Evaluating or assessing the effectiveness of the work, and/or the appropriateness of the choices made by creator(s) or performer(s); constructive criticism.
Divergent mode	"Thinking in a divergent mode" to perceive different methods of, or approaches to, solving a problem.
Economy	Doing the most with the least — a spareness or simplicity.
Focus	The means; e.g., location, body position, level, used to direct the attention of the audience to a particular point, character, line or gesture that is most important at a given moment. a) "Giving" focus — the process whereby one actor takes a less dominant position in order to give more emphasis to another actor. b) "Taking" focus — the process of attracting the attention of the audience at the appropriate moment. c) "Sharing" focus — the process whereby the attention is shared.
Illusion of the First Time	Responding to what is said or done as though it had never been said or done before.
Levels	An aspect of space dealing with height from the floor.
Mood	The dominant emotional quality aroused in the spectator.
Motivation	That which disposes someone to speak or behave in a particular way.
Objective	The character's purpose; what it is the character wants. a) An overall objective is operative throughout the play. b) The character's main objective is operative for individual scenes of the play. c) The character's immediate or moment-to-moment objectives within the scene.
Offering	Initiating an idea or premise.
Planes	Imaginary lines that run across the stage horizontal to the down stage edge. "To stand on different planes" refers to actors placing themselves up or down stage of each other.
Spontaneity	Unplanned and immediate action, movement or dialogue; "off the cuff" responses.
Status	An element of character reflecting the degree of dominance or submission.

IMPROVISATION SAMPLE EVALUATION CHART

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 241–242.

The student demonstrates the ability to:						Comments
1. willingly participate in improvised activities						
2. be still						
3. maintain **concentration** during exercises						
4. achieve heightened sensory awareness						
5. create experiences through imaging, visualizing and fantasizing						
6. think **divergently**						
7. examine and express feelings						
8. tell a story spontaneously						
9. use stage directions correctly						
10. practise appropriate rehearsal methods						
11. apply the essential elements of a story (character, setting, conflict, climax and plot) to planned and unplanned scenes						
12. tell a **polished**, improvised story						
13. communicate meaning without words						
14. articulate and show how various emotions affect one vocally and physically						
15. initiate a dramatic situation in response to a given stimulus						
16. make logical choices spontaneously within the boundaries of situation and character						
17. **accept**, **yield**, and **block** thought and action						
18. extend the illusion of the onstage environment by creating an offstage reality						

The student demonstrates the ability to:						Comments
19. use techniques for creating effective entrances and exits consistent with character						
20. identify and articulate specific details in **critiquing** the work of self and others						
21. communicate the **illusion of the first time** within planned situations						
22. articulate an understanding of the difference between performer and character						
23. use a variety of stimuli to develop character						
24. select and use vocal techniques appropriate to a character						
25. select and use language appropriate to a character and situation						
26. use body language to add physical dimension and depth to a character						
27. **economize** movement and speech as appropriate						
28. show how attitude, and change of attitude, affects a character						
29. understand and apply the concept of **status**						
30. understand and show a character's **objectives and motivation**						
31. achieve the **objective** of a scene						
32. sustain a single character throughout a scene and within a variety of other situations						
33. **share**, **give**, and take **focus**						
34. use **levels** and **planes** to give **focus** to the stage picture						
35. integrate learned improvisational skills into planned and spontaneous improvisations						
36. express emotions that are consistent with a character						
37. use various ways of creating and communicating mood.						

IMPROVISATION BIBLIOGRAPHY

RECOMMENDED LEARNING RESOURCES

Booth, David W. and Charles J. Lundy. *Improvisation: Learning Through Drama*. Don Mills: Academic Press Canada, 1985.

Drama is explored as movement leading into improvisation. The book provides for sequential skill development through exercises, games and projects that are stimulating and imaginative. This is an excellent starting point from which to build your movement program. It introduces mime, creative drama and dance drama, as well as improvisation.

Dean, Alexander and Lawrence Carra. *Fundamentals of Play Directing*. Fourth edition. New York: Holt, Rinehart, and Winston, 1980.

The "fundamentals" of directing referred to in the title — composition, picturization, movement, rhythm, pantomimic dramatization — are explored in-depth in Part 3. The book briefly explores the theoretical assimilation of drama as "art" and the director's function — looking at both historical and contemporary aspects of directing. Also included are chapters specifically addressing acting technique. Part 4 acknowledges different stage configurations and indicates adjustments that would have to be made by the director from a proscenium configuration. Part 5 looks at tryouts and casting, rehearsals, directing the play, and directing musical comedy. Appendix A includes a glossary of terms for the stage and its equipment, and detailed information about set, lighting and sound equipment, and Appendix B includes practical exercises for body, voice and emotion. Directing is a complex task to teach and to learn; this introductory book, however, is very accessible for both teachers and students.

Hodgson, John Reed and Ernest Richards. *Improvisation*. First evergreen edition. New York: Grove Press, 1979. [Canadian Distributor — Random House of Canada, Mississauga, Ontario]

Improvisation is divided into three sections. The first examines the wide applications, background and values of drama improvisation. The second offers specific suggestions for improvisation and the third starts with the scripted play and suggests how improvisation can be used to bring freshness and life to a script.

James, Ronald and Peter Williams. *A Guide to Improvisation: A Handbook for Teachers*. Third edition. Banbury, England: Kemble Press, 1984.

This book includes detailed explanations of useful and motivating spontaneous improvisation activities with excellent examples. Assessment suggestions for activities are provided. The activities are clearly sequenced with a focus on skill development.

Spolin, Viola. *Improvisation for the Theater: A Handbook of Teaching and Directing Techniques*. Evanston, IL: Northwestern University Press, 1983.

This is a handbook of Spolin's theatre games approach to teaching drama. She first discusses the theory base for her method of teaching and directing theatre. The largest portion of the book is concerned with specific workshop exercises. She outlines a possible order of development, but allows for flexibility by noting exercises designed for advanced students. Lastly, she provides a section of special comments on children in the theatre and directing the formal play.

OTHER LEARNING RESOURCES

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Learning Resources Distributing Centre, 12360 - 142 Street, EDMONTON, Alberta, T5L 4X9, telephone (403)427-2767.

ACTING DISCIPLINE

> "The true actor needs to be a little of everything — singer, dancer, mimic, acrobat, tragedian, comedian — and to have at his command a good physique, a retentive memory, an alert brain, a clear, resonant voice with good articulation and controlled breathing . . . Much of an actor's art must be born in him; something may be taught. The ideal is a good balance of intuition and hard work, tempered by all-round experience."[1]

Definition: for the purpose of this document, **ACTING is the development and presentation of action and reaction of a character from a playscript. ACTING involves the technical exploration of the "life" of a character who has been created by a playwright. Through this exploration actors broaden their empathetic understanding of how other people think and react.**

Prerequisite: ACTING assumes completion of:

SPEECH Learner Expectations #1 – 14
MOVEMENT Learner Expectations #1 – 24
IMPROVISATION Learner Expectations #1 – 32
THEATRE STUDIES Learner Expectations #1 – 2
TECHNICAL THEATRE/DESIGN: all required learner expectations of two components.

Approach: ACTING can be taught as a separate unit of study or integrated, using any appropriate DISCIPLINE, component, form and/or activity.

Learner expectations are numbered in a viable sequence and may be taught singly or in combination, as appropriate. Many ACTING concepts, skills and attitudes can be taught with emphasis on the cognitive, affective or psychomotor domain.

Required: Drama 20 — Learner Expectations # 1 – 17
Drama 30 — Learner Expectations #18 – 22

Elective: for direction on elective studies, see p. 151.

Sample ACTING lesson plans to illustrate how learner expectations may be approached from a cognitive, affective or psychomotor emphasis can be found on pp. 207–216.

Safety: At all times, it is critical that everyone demonstrates respect for the emotional and physical safety of self and others; the ultimate responsibility for student safety is the teacher's.

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[1]Phyllis Hartnoll (editor), "Actor, Actress, Acting," *The Oxford Companion to the Theatre* (third edition; London: Oxford University Press, 1972), p. 11.

Possible Forms/ DISCIPLINES of Approach	ACTING	Suggested Sources
	The student will be able to: **DRAMA 20**	
scripted work readers' theatre THEATRE STUDIES PLAYWRITING	1. **analyze a script for explicit character clues**	*Respect for Acting*, Ch. 22, "The Character," *Practical Handbook for the Actor*, Ch. 2, "Analyzing a Scene"
mime spontaneous improvisation MOVEMENT IMPROVISATION	2. **create, select and sustain physical details of the character from scripted material**	*Respect for Acting*, Ch. 22, "The Character," Ch. 24, "Relationship," *Practical Handbook for the Actor*, Ch. 4, "Externals"
scripted work mime PLAYWRITING	3. demonstrate understanding of and identify **motivation** and **objectives (overall, main** and **immediate)**	*Respect for Acting*, Ch. 25, "Objective," Glossary (p. 73 herein)
monologues scripted work IMPROVISATION THEATRE STUDIES	4. demonstrate understanding that a character's behaviour is motivated by past, present, and anticipated future experiences	*Respect for Acting*, Ch. 23, "Circumstances"
scripted work mime PLAYWRITING IMPROVISATION	5. demonstrate a character's **main objective** within a scene	*Respect for Acting*, Ch. 25, "Objective," Ch. 27, "Action"
scripted work puppetry IMPROVISATION THEATRE STUDIES	6. demonstrate a character's **immediate** or moment-to-moment **objectives** within a scene	*Respect for Acting*, Ch. 25, "Objective," Ch. 27, "Action"
monologues planned improvisation PLAYWRITING MOVEMENT	7. demonstrate the ability to play a character from the **character's point of view**	*Respect for Acting*, Ch. 24, "Relationship," Ch. 23, "Circumstances"
choric drama scripted work SPEECH THEATRE STUDIES	8. demonstrate the ability to memorize required text	*Respect for Acting*, Ch. 28, "Rehearsal," *Practical Handbook for the Actor*, Ch. 5, "Preparing for a Scene"
readers' theatre puppetry SPEECH IMPROVISATION	9. demonstrate the ability to pick up **cues** effectively.	Glossary (p. 73 herein)

Possible Forms/ DISCIPLINES of Approach	ACTING	Suggested Sources
	The student will be able to:	
scripted work audition pieces SPEECH MOVEMENT	10. **critique** the work of self and others through observation of specific details	Glossary (p. 73 herein)
scripted work audition pieces THEATRE STUDIES PLAYWRITING	11. demonstrate understanding of **antecedent action**, **acting beat**, **operative word**, **transitions**, **interior monologue**	*Respect for Acting*, Ch. 23, "Circumstances," Ch. 25, "Objective," Glossary (p. 73 herein), *A Practical Handbook for the Actor*, Ch. 2, "Analyzing a Scene"
scripted work radio drama PLAYWRITING THEATRE STUDIES	12. analyze script for clues to create **antecedent action**	*Respect for Acting*, Ch. 23, "Circumstances"
spontaneous improvisation scripted work MOVEMENT PLAYWRITING	13. create **antecedent action** for character	*Respect for Acting*, Ch. 23, "Circumstances"
scripted work monologues THEATRE STUDIES PLAYWRITING	14. identify and use **operative words** in a script	Glossary (p. 73 herein)
scripted work radio plays PLAYWRITING SPEECH	15. analyze script for character's **transitions**	Glossary (p. 73 herein)
planned improvisation oral interpretation DIRECTING MOVEMENT	16. play **transitions**	Glossary (p. 73 herein)
monologues mime IMPROVISATION SPEECH	17. create and use an **interior monologue**	Glossary (p. 73 herein)
	DRAMA 30	
group drama readers' theatre SPEECH MOVEMENT	18. use various vocal skills to enhance **characterization.**	*Fundamentals of Voice and Diction*, Ch. 6, "The Expressive Voice"

Possible Forms/ DISCIPLINES of Approach	ACTING	Suggested Sources
	The student will be able to:	
scripted work collective THEATRE STUDIES IMPROVISATION	19. create a character's life that extends beyond, but is consistent with, the script	*Respect for Acting*, Ch. 23, "Circumstances," Ch. 24, "Relationship"
mime scripted work MOVEMENT IMPROVISATION	20. physicalize character through selected and economical movement and **gesture**	*Respect for Acting*, Ch. 27, "Action," *A Practical Handbook for the Actor*, Ch. 1, "Physical Action"
scripted work musical theatre MOVEMENT PLAYWRITING	21. create appropriate **stage business**	Glossary (p. 73 herein)
scripted work theatre sports THEATRE STUDIES PLAYWRITING	22. display appropriate character relationships with all other characters in a scene	*Respect for Acting*, Ch. 24, "Relationship," *A Practical Handbook for the Actor* Ch. 3, "The Truth of the Moment"
	NON-REQUIRED	
oral interpretation scripted work DIRECTING PLAYWRITING	23. understand **emotional build** of scene	Glossary (p. 73 herein)
scripted work audition piece DIRECTING SPEECH	24. identify phases of a character's emotional changes through script analysis	*Respect for Acting*, Ch. 27, "Action"
planned improvisation scripted work IMPROVISATION DIRECTING	25. use appropriate personal emotional experiences to develop immediate emotions of the character	*Respect for Acting*, Ch. 4, "Emotional Memory"
scripted work monologue PLAYWRITING DIRECTING	26. demonstrate control of the **emotional build** of a scene by adjusting the intensity of each **acting beat**	*Respect for Acting*, Ch. 27, "Action"
readers' theatre performance art THEATRE STUDIES MOVEMENT	27. identify and demonstrate acting styles other than realism	

ACTING GLOSSARY

Acting Beat	Smallest unit of action that conveys meaning. A beat begins under a given set of circumstances when an immediate objective sets in; it ends when that objective has succeeded or failed and new circumstances set in.
Antecedent Action	Those actions/events that immediately precede the present circumstances of the play.
Characterization	The process of interpreting and portraying a character.
Character's Point of View	The character's view of life as opposed to the actor's.
Critique	Evaluating or assessing the effectiveness of the work and/or the appropriateness of the choices made by the creator(s) or performer(s); constructive criticism.
Cue	A signal or means of indicating the exact time for an actor to speak or for an actor or crew member to execute an action; e.g., dialogue, movement, sound, light, count.
Emotional Build	The process of increasing the emotional tension of a scene leading up to its climax.
Gesture	A movement of the head, limbs or body that intentionally expresses or emphasizes an idea, emotion or attitude.
Interior Monologue	The thoughts of the character; what the character is honestly thinking or feeling each moment.
Motivation	That which disposes someone to speak or behave in a particular way.
Objective	The character's purpose; what it is the character wants. a) An overall objective is operative throughout the play. b) The character's main objective is operative for individual scenes of the play. c) The character's immediate or moment-to-moment objective is operative within the scene.
Operative Word	The key word that carries the meaning of the phrase or sentence, for the individual character.
Stage Business	All visual activity not involving movement from one place to another that helps to complete the expression of the idea without words.
Transition	The movement from one acting beat of the play or text to another.

ACTING SAMPLE EVALUATION CHART

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 241–242.

The student demonstrates the ability to:						Comments
1. analyze a script for explicit character clues						
2. create, select and sustain physical details of character						
3. understand and define the terms, **motivation** and **objective (overall, main, immediate)**						
4. play a character's **main** and **immediate objective(s)**						
5. play a character from the **character's point of view**						
6. memorize text						
7. pick up **cues** effectively						
8. **critique** the work of self and others						
9. define and use: **antecedent action**, **objectives (main/immediate)**, **acting beats**, **operative words**, **transitions**, **interior monologues**						
10. employ vocal skills to enhance **characterization**						
11. create a character's life beyond but consistent with script						
12. show selectivity and economy of movement and gesture when physicalizing a character						
13. create appropriate **stage business**						
14. create appropriate relationships with other characters in a scene.						

ACTING BIBLIOGRAPHY

RECOMMENDED LEARNING RESOURCES

Bruder, Melissa et al. *A Practical Handbook for the Actor*. First edition. New York: Vintage Books, 1986.

A clear and concise description of the acting process is outlined in this book. It is divided into two major sections: building of technique and application to performance. The exercises deal with scene analysis, dramatic action, physicalization, emotion and character relationships. The glossary provides definition of terms used in the text. This is an excellent practical resource for student and teacher.

Hagen, Uta with Haskel Frankel. *Respect for Acting*. New York: Macmillan, 1973. [Canadian Distributor — Collier Macmillan Canada, Cambridge, Ontario]

The book is primarily designed to assist the actor in preparation for a role in a scripted work. It is divided into three sections: The Actor, The Object Exercises, and The Play and The Role. Exercises are not listed separately, but are useful within the body of the text. This book would be of use primarily to senior students and as resource material for the teacher.

Mayer, Lyle Vernon. *Fundamentals of Voice and Diction*. Eighth edition. Dubuque, IO: W. C. Brown, 1988.

A comprehensive approach to all aspects of voice production and interpretation. This book is designed as a student's workbook, but it would be very useful as a source book for teachers. Included are useful diagrams, a glossary of terms, and analysis charts.

OTHER LEARNING RESOURCES

Alberta Culture and Multiculturalism. *Auditions: A Perspective for Aspiring Actors in Alberta*. Revised January, 1988.

Bard, Margaret, et al. *"And What Are You Going To Do For Us?" Audition Pieces from Canadian Plays*. Second edition. Toronto: Simon & Pierre Publishing Company Limited, 1984.

Cohen, Lorraine. *Scenes for Young Actors*. New York: Avon Books, 1973. [Canadian Distributor — Avon Books of Canada, Scarborough, Ontario]

Handman, Wynn (editor). *Modern American Scenes for Student Actors*. Toronto: Bantam Books, 1978.

Steffensen, James L., Jr. (editor). *Great Scenes from the World Theatre*, Volume I. New York: Avon Books, 1965.

Steffensen, James L., Jr. (editor). *Great Scenes from the World Theatre*, Volume II. New York: Avon Books, 1972.

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Learning Resources Distributing Centre, 12360 - 142 Street, EDMONTON, Alberta, T5L 4X9, telephone (403)427-2767.

THEATRE STUDIES DISCIPLINE

Drama acts: ". . . as a focusing mirror to explore Life by reducing complex and momentous issues to manageable proportions. . . . allowing us to discern patterns that, in the tangle of everyday Life, are less clearly visible."[1]

Definition: **THEATRE STUDIES is the exploration of selected elements of drama and theatre that foster an appreciation of theatre as a traditional art form. It reflects the history of man in society and nurtures a tolerant world view.**

Prerequisite: no prerequisite.

Approach: THEATRE STUDIES can be taught as a separate unit or integrated, using any appropriate DISCIPLINE, component, form or activity. THEATRE STUDIES covers six learner expectations over three different levels of investigation.

Learner expectations are numbered in a viable sequence and may be taught with emphasis on the cognitive, affective, or psychomotor domain.

NOTE: the following example shows how a teacher might approach a single topic: e.g., Sophocles: at the "recognition" level (required), the "examination" level (non-required) and the "application" level (non-required).

The student will be able to:

1 recognize **theatre** has evolved as a traditional art form (required learner expectation)

A cursory overview of 441 BC and the Theatre of Dionysus in Athens, preparing for a performance of Sophocles' trilogy including his "Antigone" — a subject based on a "myth" familiar to the playgoers — as part of the City Dionysia festival.

7 examine how **theatre** has evolved as a traditional art form (non-required learner expectation)

An examination of Sophocles' "Antigone" in the light of the major dramatic principles of Aristotle's "Poetics."

#13 apply knowledge of how **theatre** has evolved as a traditional art form (non-required learner expectation).

A close, comparative look at the circumstances and script of Sophocles' "Antigone" juxtaposed with the circumstances and resulting "Antigone" script produced by Jean Anouilh, noting, particularly, the shifts in theatrical emphases.

Required

	3 credits	5 credits
Drama 10	Not Required	Learner Expectations #1 - 2
Drama 20	Not Required	Learner Expectation #3
Drama 30		Learner Expectations #4 - 6

[1]Peter Arnott, *The Theatre in Its Time: An Introduction* (Toronto: Little, Brown and Co., 1981), p. 7.

In Drama 10 (5 credits) it is expected that components and topics will be selected from: a) Greek theatre, b) Medieval or Elizabethan theatre, and c) Canadian theatre. Beyond Drama 10, components and topics are to be selected from appropriate Early, Middle or Late Drama.

Elective: For direction on elective studies, see p. 151.

Sample THEATRE STUDIES lesson plans that illustrate how learner expectations may be approached from a cognitive, affective or psychomotor emphasis can be found on pp. 217–223.

Safety: at all times it is critical that everyone demonstrates respect for the emotional and physical safety of self and others; the ultimate responsibility for this is the teacher's.

Special Information: THEATRE STUDIES is not required in 3–credit Drama 10 and 3–credit Drama 20.

THEATRE STUDIES offers a wealth of resources that can be used practically in classroom work; for example, the study of the style of commedia dell'arte can enhance work in IMPROVISATION.

This DISCIPLINE is designed to allow the teacher and/or student to select appropriate components and topics within Early, Middle and Late Drama.

At any level, THEATRE STUDIES may be investigated through any aspects of the following components: the script, the performance, the theatre.

Under the component "the script," one might study plays, playwrights and their works, or focus on analysis of the essential elements of a script.

Under the component "the performance," the developing roles of directors and actors may be examined, as well as differences in acting styles throughout history. Techniques and schools of actor training may be addressed as well.

Under the component "the theatre," students may explore the architectural evolution of the stage and the theatre structure as well as the effects of technical innovations. Aspects of design in different periods may also be included.

Possible Forms/ DISCIPLINES of Approach	THEATRE STUDIES	Suggested Sources
	DRAMA 10 (5 credits)	
the script the performance the theatre	**Through selected study of:** **a) Greek** **b) Medieval or Elizabethan** **c) Canadian Drama,** **the student will be able to:**	
	1. recognize **theatre** has evolved as a traditional art form	*Living Theater: An Introduction to Theater History*, Ch. 1, "Introduction"
	2. recognize innovations in the **theatre**.	*Living Theater: An Introduction to Theater History*
	DRAMA 20 (5 credits)	
	The student will be able to:	
	3. recognize the elements of **critique**.	*The Theater Experience* Ch. 3, "Background and Expectations of the Audience"
	DRAMA 30	
	Through selected study of: **Early or Middle or Late Drama,** **the student will be able to:**	
	4. recognize **dramatic structure** of a play	*The Theater Experience*, Ch. 8, "Conventions of Dramatic Structure," Ch. 9, "Dramatic Structure: Climactic and Episodic," Ch. 10, "Dramatic Structure: Other Forms"
	5. recognize elements of **tragedy** and **comedy**	*The Theater Experience*, Ch. 6, "Tragedy and Other Serious Drama," Ch. 7, "Comedy and Tragi-comedy," Appendix 2: "Theories of Tragedy and Comedy"
	6. recognize **realism** and selected other significant **theatre styles**.	*The Theater Experience* Ch. 2, "The Imagination of the Audience," Ch. 15, "The Director," Ch. 17, "Scenery"

Possible Forms/ DISCIPLINES of Approach	THEATRE STUDIES	Suggested Sources
	NON-REQUIRED	
the script the performance the theatre	**Through selected study of:** **Early or Middle or Late Drama,** **the student will be able to:**	
	7. examine how **theatre** has evolved as a traditional art form	*Living Theater: An Introduction to Theater History*
	8. examine innovations in the **theatre**.	*Living Theater: An Introduction to Theater History*
	The student will be able to:	
	9. examine the elements of **critique**.	The *Theater Experience*, Ch. 3, "Background and Expectations of the Audience"
	Through selected study of: **Early or Middle or Late Drama,** **the student will be able to:**	
	10. examine the **dramatic structure** of a play	*Living Theater: An Introduction to Theater History*
	11. examine the elements of **tragedy** and **comedy**	*Living Theater: An Introduction to Theater History*
	12. examine **realism** and selected other significant **theatre styles**	*Living Theater: An Introduction to Theater History*
	13. apply knowledge of how **theatre** has evolved as a traditional art form	*Living Theater: An Introduction to Theater History*
	14. apply knowledge of innovations to the **theatre**.	*Living Theater: An Introduction to Theater History*

Possible Forms/ DISCIPLINES of Approach	THEATRE STUDIES	Suggested Sources
	The student will be able to:	
	15. apply knowledge of the elements of a **critique**.	*The Theater Experience*
	Through selected study of: **Early or Middle or Late Drama,** **the student will be able to:**	
	16. apply knowledge of the **dramatic structure** of a play	*The Theater Experience*
	17. apply knowledge of the elements of **tragedy** and **comedy**	*The Theater Experience*
	18. apply knowledge of **realism** and selected other significant theatre **styles**.	*The Theater Experience*

THEATRE STUDIES GLOSSARY

Comedy	A play that is generally light in tone, concerned with issues that are not serious. Designed to amuse and provoke laughter. Often pokes fun at social, political and/or cultural conditions and figures.
Critique	Evaluating or assessing the effectiveness of the work and/or the appropriateness of the choices made by the creator(s) or performer(s); constructive criticism.
Dramatic Structure	The framework or recognizable pattern within which the play develops.
Realism	A theatre style that attempts to present on stage people and events that are observable in everyday life.
Style	The manner of dramatic expression chosen; e.g., naturalism, symbolism, surrealism.
Theatre	a) The combination of the elements of playing space, audience, performers, visual elements, subject matter and structure. b) A building or place for presenting dramatic performances.
Theatre History	The chronological development of the elements of theatre.
Tragedy	A play in which the protagonist fails to achieve desired goals or is overcome by opposing forces. Traditionally, the protagonist is brought to catastrophy as a result of his or her own passion, limitation or "tragic flaw."

THEATRE STUDIES CHART

This chart does not encompass the complete range of topics available to THEATRE STUDIES. Required studies are indicated in bold. POSSIBLE studies are not meant to be inclusive nor restrictive. Optional content may be drawn from ANY of the possible studies . . . or from other areas [indicated by shaded boxes], determined according to student needs/interests . . . and teacher expertise/interests/background.

REQUIRED STUDIES
POSSIBLE STUDIES
OTHER

EARLY DRAMA		MIDDLE DRAMA		LATE DRAMA			
		1000 AD		1800 AD			
GREEK THEATRE		MEDIEVAL THEATRE or	ELIZABETHAN THEATRE	CANADIAN THEATRE			
SHADOW PUPPETS		COMMEDIA CHARACTERS	KABUKI	THE BEIJING OPERA	MOSCOW ART THEATRE	AUGUST STRINDBERG	FRINGE FESTIVAL
SOPHOCLES		MOLIERE'S PLAYS	COMEDY OF MANNERS	DORA MAVOR MOORE	ANTON CHEKHOV	NATIONAL THEATRE SC	REGIONAL THEATRES
RITUAL		COMEDIE FRANCAISE	MIRACLE PLAYS	THE MEININGEN PLAYERS	SURREALISM	THEATRE CANADA	CHAU TAUQUA
ARISTOPHANES		COMMEDIA DELL'ARTE	CARLO GOLDONI	STAGE INNOVATIONS	VAUDEVILLE	STRATFORD FESTIVAL	TH FOR YOUNG AUDIENCES
AESCHYLUS		THEATRICALISM	STAGE INNOVATIONS	BRECHT'S PLAYS	DOMINION DRAMA FESTIVAL	SHARON POLLOCK	WILLIAM INGE
CORONATION FESTIVAL		MOLIERE		THEATRE OF THE ABSURD	JOHN MURRELL	JERZY GROTOWSKI	MUSICAL THEATRE
ACADEMY OF THE PEAR ORCHARD		MYSTERY PLAYS		SCRIBE'S "WELL MADE PLAY"	STANISLAVSKY	ADOLPHE APPIA	
BUNRAKU		MELODRAMA		JEAN COCTEAU	REALISTIC THEATRE	EUGENE O'NEILL	
THEATRE IN ATHENS		MORALITY PLAYS		JEAN PAUL SARTRE	THE CHEKHOV PLAY	ARTHUR MILLER	
"SHAKUNTALA"		WILLIAM SHAKESPEARE		JEAN ANOUILH	HENRIK IBSEN	THORNTON WILDER	
ARISTOTLE'S "POETICS"		RESTORATION THEATRE		KATE REID	ANTONIN ARTAUD	TENNESSEE WILLIAMS	
THEATRE AT EPIDAURUS		PUNCH AND JUDY PUPPETS		JAMES REANEY	GRATIEN GELINAS	ATHOL FUGARD	
MAHABHARATA/ RAMAYAMA		"EVERYMAN"		EDWARD ALBEE	"NO EXIT"	PETER WEISS	
SENECA		THE YORK CYCLE		GEORGE BERNARD SHAW	"ANTIGONE"	ALFRED JARRY	
STAGE INNOVATIONS		NOH THEATRE		OSCAR WILDE	JEAN GENET	NOEL COWARD	
EURIPIDES		RICHARD SHERIDAN		EDWARD GORDON CRAIG	"BLOOD RELATIONS	THEATRE SPORTS	
ROMAN THEATRE		INIGO JONES		SEAN O'CASEY	LUIGI PIRANDELLO	ROBIN PHILLIPS	
		"THE IMAGINARY INVALID"		"LA MACHINE INFERNALE"	BERTOLT BRECHT	EUGENE IONESCO	

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THEATRE STUDIES CHART TOPIC DESCRIPTIONS

Aeschylus	Considered to be the father of Greek Drama (and by extension, the founder of European Drama). It is thought that he added the second actor, thereby creating true theatrical dialogue, hence true drama. Of some ninety of his plays, seven survive complete: "The Suppliant Woman," "The Persians," "The Seven Against Thebes," "Prometheus Bound" and "The Oresteia" (Trilogy).
Albee, Edward	(1928–) American playwright who quickly gained international acclaim with his first play, "The Zoo Story." "Who's Afraid of Virgina Woolf?," performed in 1962, was his first commercial success.
Anouilh, Jean	(1910–) Modern French playwright, among whose notable plays are "Becket" and "Antigone." A consistent theme of his work is loss of innocence in the struggle for survival in a decadent society.
"Antigone"	The story of a young, idealistic woman (Antigone) in conflict with her pragmatic, authoritarian uncle (Creon). Sophocles created the story; Jean Anouilh treated the same story and theme during World War II.
Appia, Adolphe	(1862–1928) Swiss designer and theorist whose ideas regarding stage floor levels and three-dimensional scenery have become fundamentals in contemporary stage design. Contemporary stage lighting as well, owes much to Appia's theories.
Aristophanes	(c. 449–380 BC) Best known Greek comic playwright. His work reflected topical social/political issues of his day. Of his forty comedies only eleven survive complete. Among the most noted: "The Clouds," "The Wasps," "The Birds" and "Lysistrata."
Aristotle's "Poetics"	(c. 384–322 BC) Critical treatise on tragedy by the world's first theatre critic, which has had a profound effect upon playwrights over the centuries.
Artaud, Antonin	(1896–1948) French director and theorist, Artaud proposed a controversial theatre in which ". . . words were merely emotional, incantatory, and part of a total theatre of music, mime, ritual, dance, frenzy and cruelty." Greatly influenced Peter Brook's production of Weiss's "Marat-Sade."
Beijing Opera (The)	A highly formalized and symbolic type of Chinese theatre, originating in the 19th century, characteristically filled with song, dance and acrobatics.
"Blood Relations"	Play by Canadian playwright Sharon Pollock that won the Governor General's Award in Drama in 1981. Based upon the continuing mysteries of The Lizzie Borden case.
Brecht, Bertolt	(1898–1956) German playwright, theorist and social activist developed what has come to be known as 'Epic Theatre' in which emotional 'distancing' is a writer's goal (he achieved it more in theory than in practice, however). Among his most noted plays are "The Threepenny Opera," "Mother Courage," "The Caucasion Chalk Circle," "The Life of Galileo" and "The Good Woman of Setzuan."

Brecht's Plays	See "Bertolt Brecht."
Bunraku	Japanese popular puppet theatre.
Chautauqua	A travelling variety show which would set up in tents and local facilities that brought entertainment and information to rural towns.
Chekhov, Anton	(1860–1904) Russian playwright and short story writer (and medical doctor) most noted for such masterpieces as "The Seagull," "Uncle Vanya," "Three Sisters" and "The Cherry Orchard."
Chekhov Play (The)	The Chekhov play typically involves a mixture of the serious and the comic, and masterly treatment of character, atmosphere and situation. Chekhov wrote with great economy; "No one has known better what to include and what to leave out." The dialogue reflects the normal, simple, everyday style of speech.
Cocteau, Jean	(1889–1963) An important French poet, novelist, critic, artist and film director. Prominent works include a version of Sophocles' "Antigone," "Orphee" and "La Machine Infernale."
Comédie–Française	France's National Theatre, founded in 1680 by Louis XIV. It combined two companies, one being Molière's. It is the world's oldest national theatre.
Comedy of Manners	A comedy, usually witty, sophisticated and satirical that probes the often superficial manners, customs and preoccupations of a particular social group. Works of William Congreve, Richard Sheridan, Oscar Wilde and Noel Coward are considered to be Comedy of Manners at its finest.
Commedia Characters	Stock characters such as the lecherous, miserly old Venetian, Pantalone; the foolish pedant, Dottore; the cowardly, braggart soldier, Capitano; the sometimes foolish, sometimes sly servants such as Harlequin; the moody and love–lorn Pierrot; the flirtatious and pretty Columbine.
commedia dell'arte	A popular theatrical form originating in Renaissance Italy. Based on improvisation.
Coronation Festival	One of the five types of early Egyptian plays. The Coronation Festival was performed at the crowning of a new pharaoh.
Coward, Noel	(1899–1973) English actor, director and playwright noted for witty comedies of manners, for revues such as "On With the Dance," and for sentimental romances such as "Private Lives." "Blithe Spirit," written in 1941, remains a popular choice for high school drama students.
Craig, Edward Gordon	(1872–1966) English designer, director and theorist. He stressed the importance of the director, lighting and colour. Considered to be an 'anti–realist.' (See Craig's "Ubermarionette.")
Dominion Drama Festival (The)	Formed in 1932, it attempted to coordinate and give focus to amateur theatre activity in Canada. It organized bilingual competitions and regional drama festivals from which the best productions were selected to compete in the annual final, held in a different city each year. It was succeeded in 1970 by Theatre Canada. The DDF helped create the circumstances that made possible fully professional theatre in Canada.

Epidaurus (Theatre at)	One of the best preserved of ancient Greek amphitheatres.
Euripides	(c. 480–406 BC) The most modern of the Greek tragic dramatists, known for sympathetic portrayal of women characters. His realism startled his contemporaries. His work profoundly influenced later Greek dramatists and the Roman dramatist, Seneca. Of some 92 plays, only 18 survive. Among his most noted works: "Alcestis," "Electra," "Orestes," "The Suppliant Women," "The Bacchae," "Medea" and "The Trojan Women."
"Everyman"	Best known morality play from the Middle Ages, with Everyman representing all of humanity.
Fringe Festival	A highly popular festival of plays and other presentations, begun in Edmonton by Brian Paisley. Based somewhat on the Edinburgh Fringe Festival, the concept is becoming popular in other Canadian cities. It is primarily a venue to showcase and experiment with work not normally found in mainstream theatre.
Fugard, Athol	(1932–) South African playwright most noted for "The Blood Knot" and "Master Harold . . . and the Boys."
Gelinas, Gratien	(1909–) The first outstanding actor of French Canadian theatre. Founded Le Theater de la Comedie Canadienne. The multiple activities of Gelinas — actor, director, producer, playwright — laid the foundation for contemporary Quebec theatre.
Genet, Jean	(1909–1986) French playwright whose work is pervaded by dream, fantasy and ritual. Genet's plays reflect "Theatre of the Absurd" and "Theatre of Cruelty" and are peopled by social outcasts. Among his most noted plays: "The Maids," "The Balcony" and "The Screens."
Goldoni, Carlo	(1707–1793) Italian playwright of the rising middle class of Venice, who wrote approximately 250 plays that reflect the life of that city. He wanted theatre to be more realistic and less fanciful, and adapted commedia dell 'arte into a more realistic theatre dealing with problems and manners of contemporary Italian society. Among his most noted works: "The Servant of Two Masters" and "The Liar."
Grotowski, Jerzy	(1933–) Polish director and theorist. Established an experimental laboratory theatre in which the actor becomes the centre of theatre through ritual and self–revelation. Noted productions include "Apocalypsis cum figuris," "Akropolis" and "The Constant Prince." Grotowski treated his ideas in his influential book *Towards a Poor Theatre*.
Ibsen, Henrik	(1828–1906) Norwegian playwright considered by many to be the father of modern theatre. Symbolism is a major element of Ibsen plays, even his most realistic works. Among his most noted plays: "A Doll's House," "Hedda Gabler" and "The Wild Duck."
"Imaginary Invalid (The)"	Play by Molière (1622–1673).
Inge, William	(1913–1973) An American playwright notable for the Pulitzer prize–winning play, "Picnic" and for "Come Back Little Sheba," "The Dark at the Top of the Stairs" and "Bus Stop." All were filmed.

Ionesco, Eugene	(1912–1986) Influential Romanian born playwright whose works are written in French. Ionesco greatly influenced "The Theatre of the Absurd"; his work largely deals with the ineffectiveness of language as a means of communication. Among his most noted works: "The Bald Soprano," "The Lesson," "The Chairs," "Rhinoceros."
Jarry, Alfred	(1873–1907) French poet and playwright most known for "Ubu Roi," a grotesque farce that influenced the surrealist movement.
Jones, Inigo	(1573–1652) The court architect and designer for both James I and Charles I who brought the Italian innovations in scene design to England; introduced staging methods that became standard after the Restoration.
Kabuki	Popular theatre of Japan involving singing, dancing and acting thought to have begun by Okuni (c. 1596).
"La Machine Infernale"	A version of the Oedipus story produced by Jean Cocteau (the French playwright, novelist, poet and film-maker) in 1934.
Mahabharata/Ramayama	Specific Indian (Sanskrit) highly stylized plays based on epic Sanskrit poems.
Meiningen Players (The)	Founded and directed by the Duke of Saxe-Meiningen (Germany), the Meiningen Players became, between 1874 and 1890, a highly regarded company. Work characterized by long rehearsal periods, youthful performers and historical accuracy.
Melodrama	Historically, a distinct form of popular drama (especially 19th Century) characterized by action and spectacular stage effects that employed music to heighten dramatic mood. Music gradually became less important and melodrama became synonymous with exaggerated horror, violence and intrigue, with virtue ultimately triumphant.
Miller, Arthur	(1915–) Major American playwright among whose most noted works are "All My Sons," "Death of a Salesman" and "The Crucible."
Miracle Plays	Medieval dramas based on the lives of the saints.
Molière	(1622–1673) One of the most popular comic dramatists of all time (French) because of his attempt at the "truthful depiction of people's vices and follies;" combined the farcical humour of commedia dell'arte with witty dialogue.
Molière's Plays	See Molière.
Moore, Dora Mavor	(1888–1979) First Canadian to graduate from London's Royal Academy of Dramatic Art. A renowned actress and teacher. Dora Mavor award named after her (1981).
Morality Plays	Medieval dramas, using allegorical characters, designed to teach a lesson.

Moscow Art Theatre	Most famous Russian theatre, established in 1898 by Stanislavsky and Nemirovich-Danchenko. It promoted a 'naturalistic' acting style as opposed to the acting style then fashionable in Russia.
Murrell, John	A major Canadian playwright of international stature, whose works have been translated into many languages. Works include "Waiting for the Parade," "New World" and "Memoir."
Mystery Plays	Short plays/dramas of the Middle Ages based on events of the Old and New Testaments. Often linked together in production.
National Theatre School	This school, located in Montreal, was founded in 1960 by Jean Gascon. Students are selected through audition.
"No Exit"	Play by Jean-Paul Sartre (1905-1980) in which his existentialist philosophy is prominent.
Noh Theatre	Early Japanese court drama, involving stylized ritual, song and dance, in which all roles were played by males — formalized in the 14th century.
O'Casey, Sean	(1880-1964) Irish playwright among whose most noted works are "The Shadow of a Gunman," "Juno and the Paycock" and "The Plough and the Stars."
O'Neill, Eugene	(1888-1953) Considered by many to be America's most important playwright. Among his most noted works: "The Emperor Jones," "Desire Under the Elms," "Strange Interlude," "Mourning Becomes Electra" and "Long Day's Journey into Night."
Pear Orchard (Academy of the) (The Pear Orchard Conservatoire)	Was established by Ming Huang (c. 712-756). Although in later years the term "Pear Orchard" came to be applied to the acting profession, the Conservatoire itself trained only musicians and singers.
Phillips, Robin	British born director (one-time guest director of the Royal Shakespeare Company) who was artistic director of Canada's Stratford Festival from 1975-1980.
Pirandello, Luigi	(1867-1936) Prominent Italian playwright whose works are at once pessimistic and highly theatrical. Among his most noted plays: "Six Characters in Search of an Author," "Enrico IV" and "Right You Are If You Think You Are."
Pollock, Sharon	(1936-) One of Canada's major playwrights, Ms. Pollock is also an actress and director. "Walsh" brought the playwright national acclaim. Later plays include "The Komagata Maru Incident," "Generations" and "Blood Relations." Plays for children and for radio are also counted among this playwright's contribution to Canadian drama.
Puppets, Punch and Judy	Popular form of English 'satiric' entertainment in the form of the puppet show. Punch is directly related to earlier commedia dell'arte figure Pulcinella.

Puppets, Shadow	Oriental puppets.
Realistic Theatre	Attempts to present, truthfully and directly, the facts of contemporary life. While elements of realism can be found in Greek theatre, Medieval theatre and Renaissance theatre, realism took hold as a major theatre form in the late 19th century in the works of such playwrights as Ibsen, Strindberg and Chekhov.
Reaney, James	Canadian playwright most noted for the Donnelly Trilogy ("Sticks and Stones," "The St. Nicholas Hotel" and "Handcuffs"). Often makes use of improvisational collaboration with acting companies in developing pieces.
Regional Theatres	The Regional Theatre movement was initiated (Manitoba Theatre Centre) in the 1960's in Canada with a mandate that Regional Theatres serve the principal municipalities and tour their immediate environs. Grants are provided to assist with expenses incurred.
Reid, Kate	(1930–) Highly regarded Canadian actress who has been a regular performer at the Stratford Festival. Has worked extensively in film.
Restoration Theatre	English drama from 1660–1700. Heroic tragedies in neoclassical style and comedies of manners that reflected a cynical view of human nature.
Ritual	Story or ceremony, initially religious, being acted out, involves the universals of costume, role playing, imitation, song and dance. Theatre evolved through ritual.
Roman Theatre	Often characterized by violent spectacle/excesses. Comedy ascended as a theatre form and the Roman influence continues to the present day.
Sanskrit Plays	Indian epic court drama. The Golden Age (300–500 BC).
Sartre, Jean-Paul	(1905–1980) A French philosopher/existentialist whose best known plays are "The Flies," an adaptation of the Greek "Oresteia" and "No Exit."
Scribe's "Well Made Play"	A type of play popular in the 19th and early 20th centuries that combined apparent plausibility of incident and surface realism with a highly constructed and contrived plot. Scribe was a French playwright renowned for 'the well-made play.'
Seneca	(c. 4 BC–65 AD) Chief Roman tragic writer given to often grotesque spectacle. It is possible that his plays were written to be read, rather than produced.
Shakespeare, William	(1564–1616) The supreme dramatist in the English language.
"Shakuntala"	(c. 400 AD) Sanskrit play written by Kalidasa, greatest playwright in classical Indian literature. Profound influence later upon Goethe.
Shaw, George Bernard	(1856–1950) Anglo-Irish playwright and critic, considered by many to be the most significant English playwright since Shakespeare. Among his most notable plays: "Arms and the Man," "Mrs. Warren's Profession" and "Candida."

Sheridan, Richard

(1751–1816) Anglo–Irish playwright, theatre manager and politician. Among his most noted works: "The Rivals," "The School for Scandal" and "The Critic." (See "Comedy of Manners.")

Sophocles

(c. 497/6–406 BC) Best known of the Greek tragedians. May have introduced the third speaking actor and expanded chorus.

Stage Innovations

For example:

- Aleotti's use of 'flat wings' (c. 1606)
- Torelli's pole and chariot (c. 1645)
- Sabbattini's *Manual for Constructing Theatrical Scenes and Machines* (1638)
- the raked stage
- horseshoe galleries
- proscenium arch
- Teatro Olimpico in Vicenza, Italy (1584)
- groove system of scene changes
- Elizabethan public playhouse (The Globe — 1599)
- front curtains
- perspective
- electricity.

Stanislavsky, Konstantin

(1863–1938) Russian director, teacher, actor, author and co–founder of the Moscow Art Theatre. His historic direction of Chekhov's "The Seagull" profoundly affected the direction of modern theatre through its treatment of psychological realism. Wrote *An Actor Prepares, Building a Character* and *My Life in Art.*

Stratford Festival

An internationally acclaimed drama festival that offers classical plays, modern plays and musical productions. It opened in 1953 with Tyrone Guthrie as artistic director. Subsequent artistic directors include Michael Langham, Jean Gascon, Robin Phillips, John Hirsch and John Neville. The Stratford Festival continues to be an important factor in the development of Canadian theatre. Such actors as William Hutt, Douglas Campbell, Frances Hyland, Kate Reid and Christopher Plummer have all performed here.

Strindberg, August

(1849–1912) Swedish playwright and contemporary of Ibsen, Chekhov and Shaw, who wrote a series of strongly realistic and bitter dramas, the best known of which is "Miss Julie." Later plays included "To Damascus" and "The Dance of Death," wherein Strindberg explored expressionism and "The Ghost Sonata," a 'chamber' play.

Surrealism

An extremist movement of the 1920's in literature and the arts. It was characterized by the use of dream–like fantastic and distorted images, events and dialogue emerging from the subconscious. Surrealism was directly influenced by emerging psychoanalytic theories.

The term was invented by Guillaume Apollinaire as a contraction of 'super–realism.' In theatre, surrealism was foreshadowed by Alfred Jarry's "Ubu Roi" and it greatly influenced Theatre of the Absurd and Theatre of Cruelty.

Theatre of the Absurd	Describes a type of theatre popular in the 1950's–60's which demonstrated the essential 'absurdity' of the human condition. Beckett's "Waiting for Godot" is a prime example.
Theatre in Athens	The City Dionysia, a festival honouring Dionysus. Evolved into a festival of tragedies. Development of theatre in Athens during the Golden Age.
Theatre Canada	Succeeded the Dominion Drama Festival in 1970 and lasted until 1978.
Theatre Sports	Structured, competitive improvisation, developed by director, teacher, playwright Keith Johnstone, which is often used for actor training.
Theatre for Young Audiences	Plays written and performed specifically for children and youth. This genre emerged in Russia in the 20th century and rapidly spread throughout the western world. Vancouver's Holiday Theatre, founded in 1953 was the first Canadian theatre to specialize in Theatre for Young Audiences. In the 1970's Rex Deverell was hired by the Globe Theatre (Regina) as Canada's first playwright in residence assigned to write plays for children.
Theatricalism	A writing and production style that emphasizes the importance of the imaginative use of the conventions, artifices and exaggerations of the stage, as opposed to realism.
Vaudeville	Stage entertainment consisting of varied acts, usually unrelated, usually brief, such as skits, songs, dances and acrobatic feats.
Weiss, Peter	(1916-) German playwright most noted for "The Persecution and Assassination of Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade," a prime example of total theatre or Theatre of Cruelty. Other noted works: "The Investigation," "Song of the Lusitanian Bogey."
Wilde, Oscar	(1854–1900) Controversial Irish playwright, poet, novelist most noted for "Lady Windermere's Fan," "A Woman of No Importance," and "The Importance of Being Earnest." Works characterized by incisive wit and social comment.
Wilder, Thornton	(1897–1975) American novelist and playwright. Among his most noted works: "Our Town" and "The Skin of Our Teeth" (both Pulitzer Prize winners).
Williams, Tennessee	(1911–1985) Major American playwright whose works tend toward 'modified realism' or 'selective realism,' a blend of lyricism and atmosphere with grit and tragedy. Among his most noted works: "The Glass Menagerie," "A Streetcar Named Desire," "Cat on a Hot Tin Roof" and "Suddenly Last Summer."
York Cycle (The)	A series of 'mystery' plays written in the vernacular to appeal to large audiences.

THEATRE STUDIES SAMPLE EVALUATION CHART

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 241–242.

The student demonstrates the ability to:						Comments
1. recognize the evolution of **theatre** as a traditional art form; e.g., ritual, miracle plays, chautauqua						
2. recognize innovations in the **theatre**; e.g., mask, pageant wagon, electrical lighting						
3. recognize the elements of **critique**; e.g., purpose, dramatic structure, distinguishing between fact and opinion						
4. recognize that plays have **dramatic structure**; e.g., Greek tragedy, Elizabethan comedy, Absurdist plays						
5. recognize elements of **tragedy** and **comedy**; e.g., hubris, catharsis, stock characters						
6. recognize **realism** and selected other significant **theatre styles**; e.g., Kabuki, theatricalism, symbolism.						

THEATRE STUDIES BIBLIOGRAPHY

BASIC LEARNING RESOURCES

Wilson, Edwin. *The Theater Experience*. Fourth edition. Montreal: McGraw-Hill Book Co., 1988.

This book is an excellent reference text, not because it provides in-depth information, but because it is one of the few books that attempts to survey all the elements that comprise the theatre experience.

Part I deals with the key role that the audience plays in a theatre event, the link between theatre and culture, and the role of the critic.
Part II covers theatrical genres — tragedy, comedy, farce, tragicomedy.
Part III deals with the playwright, dramatic structure, musical theatre and dramatic characters.
Part IV deals with acting and directing.
Part V deals with the elements of design: environmental, visual and aural. Included are chapters on stage types, stage scenery, lighting and sound, costume and makeup.
Part VI explains how all the elements are brought together in the production of the play.

There are five appendices to the book. The first deals with realism and non-realism. The second deals with theories of comedy and tragedy, the third with technical terms, the fourth with major theatrical forms and movements and the fifth with the parallels between the theatre and society, politics and culture, throughout history.

The book contains useful footnotes for each chapter, chapter summaries and topics for discussion. It is punctuated with excerpts, analyses and pictorials of well-known plays, productions and Broadway stars.

Wilson, Edwin and Alvin Goldfarb. *Living Theater: An Introduction to Theater History*. Montreal: McGraw-Hill Book Co., 1983.

This text contains superb historical/cultural time line charts, a comprehensive glossary of theatrical terms, a very useful pronunciation guide to theatrical places and names, an appendix of related plays, and a fine, by chapter, selected bibliography. It is written in a clear, concise, easily read style. A better theatre history source, for student and teacher alike, would be difficult to find.

OTHER LEARNING RESOURCES

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Learning Resources Distributing Centre, 12360 - 142 Street, EDMONTON, Alberta, T5L 4X9, telephone (403)427-2767.

TECHNICAL THEATRE/DESIGN DISCIPLINE

"Masks, costumes, lights, sound and scenery — these combine with the actions of the performers and the words of the script to create a special moment of theatre."[1]

Definition: **TECHNICAL THEATRE/DESIGN** is the appropriate selection, construction and manipulation of those staging variables that visually and aurally support the performer and the needs of the production.

Prerequisite: no prerequisite

Approach: TECHNICAL THEATRE/DESIGN can be taught as a separate unit of study or integrated, using any appropriate DISCIPLINE, component, form and/or activity.

Learner expectations are numbered in a viable sequence and may be taught singly or in combination, as appropriate. Many TECHNICAL THEATRE/DESIGN concepts, skills and attitudes can be taught with emphasis on the cognitive, affective, or psychomotor domain.

Required

	3 credits	**5 credits**
Drama 10	All required learner expectations of any one component	All required learner expectations of any two components
Drama 20	All required learner expectations of any additional component	All required learner expectations of any two additional components
Drama 30		All required learner expectations of any two remaining components

Component	costume	lighting	makeup	management			properties	set	sound
				business	house	stage			
Required Learner Expectations	#1 – #8	#1 – #10	#1 – #10	#1 – #5	#1 – #2	#1 – #5	#1 – #9	#1 – #11	#1 – #8

Elective: non-required learner expectations may be considered for elective studies, consistent with the Alberta Education policy regarding "elective" (see p. 151).

Sample TECHNICAL THEATRE/DESIGN lesson plans illustrating how learner expectations may be approached from a cognitive, affective or psychomotor emphasis can be found on pp. 224-229.

Safety: at all times, it is critical that everyone demonstrates respect for emotional and physical safety of self and others; the ultimate responsibility for student safety is the teacher's.

Special Information: in general, each component of this DISCIPLINE is structured to move from understanding technical skills, through the development of application skills, to the integration of design concepts. While the required TECHNICAL THEATRE/DESIGN learner expectations can be taught without specialized equipment and space, work in subsequent learner expectations will require specialized equipment and spaces.

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[1]Edwin Wilson, *The Theater Experience* (fourth edition, Montreal: McGraw-Hill Book Co., 1988), p. 1.

TECHNICAL THEATRE/DESIGN COSTUME	Suggested Sources
The student will be able to:	
1. demonstrate understanding of the purpose of costume	*The Theater Experience*, Ch. 18, "Stage Costumes." *Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 22, "Costume and Makeup Related to Scenography"
2. recognize the importance of **illusion** in costume design	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre as Art," *The Theater Experience*, Ch. 2, "The Imagination of the Audience"
3. recognize the importance of **artistic unity** in costume design	*The Theater Experience*, Ch. 18, "Stage Costumes," *Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre as Art"
4. demonstrate knowledge of appropriate safety procedures	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 25, "The Costume Crew"
5. demonstrate understanding of symbolism and psychological implications of **colour**, texture, line and shape	*Creative Theatrical Makeup*, Ch. 2, "Line," Ch. 3, "Form," Ch. 4, "Colour Basics"
6. demonstrate understanding of the value of the **sketch** as a tool in creating and communicating ideas in costume design	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 23, "Scenographic Control of Costume"
7. demonstrate understanding of techniques of costume organization, care, maintenance, cleaning and storage	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 25, "The Costume Crew"
8. prepare rough **costume plot** based on a script	*The Costume Designer's Handbook*, Ch. 2, "The Production"
NON-REQUIRED	
9 compare various costume materials: weight, texture, **give**, **appearance on stage**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 24, "Technology of Costume Construction"
10 understand effects of coloured light on a variety of costume materials	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 20, "Physics and Physiology of Color" (Table 20.2)
11. select and work with a variety of costume materials; e.g., paper, old clothing, garbage bags, fabric, foam.	

TECHNICAL THEATRE/DESIGN **COSTUME** (continued)	Suggested Sources
The student will be able to:	
12. demonstrate skill in the use of appropriate tools; e.g., sewing machine, glue gun, steam iron, staple gun	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 24, "Technology of Costume Construction"
13. demonstrate basic skills of costume construction; e.g., taking measurements, cutting, draping, assembling, fitting and finishing	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 24, "Technology of Costume Construction"
14. understand that materials can be substituted inexpensively to create certain effects	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 24, "Technology of Costume Construction"
15. understand the relationship of costume design to **directorial concept**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre As Art"
16. recognize the relationship of costume design to the style of production	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 2, "The Scenographic Process," *The Theater Experience*, Ch. 17, "Costumes"
17. understand various stage **conventions** applicable to costume design; e.g., mask, neutral costume	
18. understand importance of **authenticity** and research	*The Costume Designer's Handbook*, Ch. 3, "Costume Research"
19. understand how design possibilities are limited by safety, budget, facility, personnel and time	
20. read script for clues to costume design	*The Costume Designer's Handbook*, Ch. 1, "The Playscript"
21. produce a **rendering** of a costume design	*The Costume Designer's Handbook*, Ch. 5, "Final Sketches"
22. construct a costume from a design.	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 24, "Technology of Costume Construction"

TECHNICAL THEATRE/DESIGN LIGHTING	Suggested Sources
The student will be able to:	
1. demonstrate understanding of the purpose of stage lighting	*The Theater Experience*, Ch. 19, "Lighting and Sound"
2. recognize the importance of **illusion** in lighting design	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre As Art." *The Theater Experience*, Ch. 2, "The Imagination of the Audience"
3. demonstrate understanding of the importance of **artistic unity** in lighting design	*The Theater Experience*, Ch. 19, "Lighting and Sound"
4. demonstrate knowledge of appropriate safety procedures	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 29, "Electricity and Electrical Safety," Ch. 6, "Safety in the Theatre"
5. demonstrate understanding of functions of standard lighting **instruments**: **flood**, **fresnel**, **ellipsoidal**, **follow spotlight**, **border lights**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 31, "Lighting Equipment," Glossary
6. demonstrate understanding of functions of **gels**, **barn doors**, **gobos**, **c-clamps**, **shutters**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 30, "Producing and Using Light on the Stage," Ch. 33, "Procedures for Lighting Crews"
7. demonstrate understanding of basic functions of **lighting control systems**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 32, "Lighting Control"
8. demonstrate understanding of symbolism and psychological implications of **colour**, angle, intensity and timing in creating mood	*The Theater Experience*, Ch. 19, "Lighting and Sound"
9. demonstrate understanding that **gels** affect the way colour is perceived in scenery, costume and makeup	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 30, "Producing and Using Light on Stage," Ch. 19, "Color and Scenography"
10. demonstrate safe and proper care in handling and maintaining available lighting **instruments**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 29, "Electricity and Electrical Safety," Ch. 30, "Producing and Using Light on the Stage," Ch. 31, "Lighting Equipment"
NON-REQUIRED	
11. operate available **lighting control system**	
12. recognize lighting **instrument** locations: **FOH**, **side ports**, **on stage**, **lighting trees**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 28, "Lighting Positions"

TECHNICAL THEATRE/DESIGN **LIGHTING** (continued)	Suggested Sources
The student will be able to:	
13. **hang** and **focus** available lighting **instruments**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 30, "Producing and Using Light on the Stage," Ch. 31, "Lighting Equipment"
14. create **washes**, **highlighting**, **two point/three point lighting**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 30, "Producing and Using Light on the Stage"
15. create special effects with light; e.g., **gobos**, **scrim**, **scene projector**, **source lighting**, **blacklight**	
16. understand the relationship of lighting design to **directorial concept**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre As Art"
17. recognize the relationship of lighting design to the style of production	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 2, "The Scenographic Process," *The Theater Experience*, Ch. 19, "Lighting and Sound"
18. understand various stage **conventions** applicable to lighting design; e.g., followspot in musical theatre, side lighting in dance	
19. understand importance of **authenticity** and research	
20. understand how design possibilities are limited by safety, budget, equipment, facility, personnel and time	
21. understand how manipulation of **colour**, intensity, and placement achieves **balance**, variety and focus	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 30, "Producing and Using Light on the Stage"
22. read script for clues to lighting design	
23. prepare an **instrument schedule**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 27, "Lighting and Scenography"
24. prepare **lighting plot** in relation to a production **ground plan**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 27, "Lighting and Scenography"
25. prepare **cue sheet** for a specific project.	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 33, "Procedures for Lighting Crews"

TECHNICAL THEATRE/DESIGN MAKEUP	Suggested Sources
The student will be able to:	
1. demonstrate understanding of the purpose of makeup	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 26, "Makeup," *The Theater Experience*, Ch. 18, "Stage Costumes"
2. recognize the importance of **illusion** in makeup design	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre as Art"
3. demonstrate understanding of the importance of **artistic unity** in makeup design	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre as Art"
4. show awareness of need for safety and cleanliness when working with makeup	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 26, "Makeup,"
5. examine physical structure of the face	*Creative Theatrical Makeup*, Ch. 3, "Form"
6. compile **makeup morgue**	*Creative Theatrical Makeup*, Ch. 7, "Reading the Human Face," Ch. 9, "Preparing the Facial Map"
7. identify basic makeup supplies: bases, highlights, shadows, liners, powders, cleansers, brushes, sponges, crepe hair, adhesives	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 26, "Makeup," *Creative Theatrical Makeup*, Ch. 3, "Form"
8. differentiate between **abstract**, **straight** and **character** makeups	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 26, "Makeup," "*Creative Theatrical Makeup*, Ch. 3, "Form"
9. demonstrate understanding of symbolism and psychological implications of **colour**, texture, line and shape	*Creative Theatrical Makeup*, Ch. 2, "Line," Ch. 3, "Form," Ch. 4, "Colour Basics"
10. prepare **makeup chart** for a specific character	*Creative Theatrical Makeup*, Ch. 8, "Facial Maps," Ch. 9, "Preparing the Facial Map"
NON-REQUIRED	
11. recognize and use different makeup materials; e.g., greasepaint, pancake, cream, liquid	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 26, "Makeup," *Creative Theatrical Makeup*, Ch. 12, "Makeup Products"
12. demonstrate basic application techniques	*Creative Theatrical Makeup*, Ch. 3, "Form," Ch. 6, "Using Colour"
13. demonstrate basic principles of light and shadow in makeup.	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 26, "Makeup," *Creative Theatrical Makeup*, Ch. 3, "Form"

TECHNICAL THEATRE/DESIGN **MAKEUP** (continued)	Suggested Sources
The student will be able to:	
14. apply **abstract**, **straight** and **character** makeups	
15. practise proper use, care, and storage of makeup supplies and **applicators**	*Creative Theatrical Makeup*, Ch. 12, "Makeup Products"
16. create special effects with makeup; e.g., bruises, cuts, blood, scars, missing teeth, black eyes	*Creative Theatrical Makeup*, Ch. 12, "Makeup Products"
17. use hair to enhance character; e.g., colour, style, moustaches, beards, wigs	*Creative Theatrical Makeup*, Ch. 12, "Makeup Products"
18. understand relationship of makeup design to **directorial concept**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre as Art"
19. recognize the relationship of makeup design to the style of production	*Creative Theatrical Makeup*, Ch. 8, "Facial Maps"
20. understand various **conventions** applicable to makeup design; e.g., clown makeups, classical mime white face	
21. understand importance of **authenticity** and research	*Creative Theatrical Makeup*, Ch. 8, "Facial Maps," *Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 26, "Makeup"
22. understand how design possibilities are limited by safety, budget, facility, personnel and time	
23. read script for clues to makeup design	*Creative Theatrical Makeup*, Ch. 9, "Preparing the Facial Map"
24. **chart** and design makeup for character(s) in a play	*Creative Theatrical Makeup*, Ch. 8, "Facial Maps," Ch. 9, "Preparing the Facial Map," Ch. 10, "Constructing the Facial Map"
25. understand differences in stage, television and film makeup.	

TECHNICAL THEATRE/DESIGN **MANAGEMENT** (BUSINESS)	Suggested Sources
The student will be able to:	
1. demonstrate understanding of duties of business management staff	*Stagecrafters' Handbook: A Guide for Theatre Technicians*, Ch. 12, "The Business Manager"
2. recognize the importance of and procedures for script ordering and **royalty** payment	Script catalogues
3. demonstrate understanding of the importance of record keeping and **box office** procedures	*Stagecrafters' Handbook: A Guide for Theatre Technicians*, Ch. 12, "The Business Manager"
4. recognize the importance of effective publicity techniques/procedures	*Stagecrafters' Handbook: A Guide for Theatre Technicians*, Ch. 10, "The Publicity Crew"
5. demonstrate understanding of appropriate **audience development techniques**	Glossary (p. 110 herein)
NON-REQUIRED	
6 perform appropriate **business management** duties for a specific project.	Glossary (p. 110 herein)

TECHNICAL THEATRE/DESIGN **MANAGEMENT** (HOUSE)	Suggested Sources
The student will be able to:	
1. demonstrate understanding of duties of **house manager** and house management staff	*Stage Management: A Guidebook of Practical Techniques*, Ch. 16, "Working With the House Manager," *Stagecrafters' Handbook: A Guide for Theatre Technicians*, Ch. 11, "The House Manager"
2. demonstrate knowledge of appropriate safety procedures	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 6, "Safety in the Theatre"
NON-REQUIRED	
3. use appropriate techniques of people management and proper channels of authority	*Stagecrafters' Handbook: A Guide for Theatre Technicians*, Ch. 11, "The House Manager"
4. ensure appropriate entry and seating arrangements for an audience	
5. demonstrate appropriate house management duties; e.g., ushering, program organization, foyer displays, intermission	*Stagecrafters' Handbook: A Guide for Theatre Technicians*, Ch. 11, "The House Manager"

TECHNICAL THEATRE/DESIGN **MANAGEMENT** (STAGE)	Suggested Sources
The student will be able to:	
1. demonstrate understanding of purpose and duties of the **stage manager**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 5, "How The Producing Theatre is Organized"
2. recognize and use basic **TECHNICAL THEATRE/DESIGN** terminology	Glossary (p. 110 herein)
3. demonstrate understanding of duties of technical crews: costumes, lighting, makeup, stage, properties, set, sound	*Scene Design, Stage Lighting, Sound, Costume and Makeup*
4. demonstrate knowledge of appropriate safety procedures	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 6, "Safety in the Theatre"
5. demonstrate understanding of the need for continuous communication between the **stage manager** and technical crews during performance	*Stage Management: A Guide of Practical Techniques*, Ch. 8, "Running the Show"
NON-REQUIRED	
6. use appropriate techniques of people management and proper channels of authority	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 5, "How the Producing Theatre is Organized"
7. produce and interpret **prompt book** for a specific project	*Stage Management: A Guide of Practical Techniques*, Ch. 4, "Getting the Play and Understanding It"
8. demonstrate **spiking**	*Stage Management: A Guide of Practical Techniques*, Ch. 6, "Rehearsal Procedure"
9. recognize various types of communication devices; e.g., headsets, two-way radio equipment, telephones, hand signals	
10. demonstrate appropriate **cueing** techniques for a specific project	*Stage Management: A Guide of Practical Techniques*, Ch. 8, "Running the Show"
11. perform appropriate stage management duties for a specific project.	

TECHNICAL THEATRE/DESIGN PROPERTIES	Suggested Sources
The student will be able to:	
1. demonstrate understanding of the purpose of stage **properties**	*Scene Design, Stage Design, Sound, Costume and Makeup*, Ch. 16, "Scenography and Properties"
2. recognize the importance of **illusion** in **properties** design	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre as Art"
3. recognize the importance of **artistic unity** in **properties** design	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 16, "Scenography and Properties"
4. demonstrate knowledge of appropriate safety procedures	*Scene Design Stage Lighting, Sound, Costume and Makeup*, Ch. 6, "Safety in the Theatre"
5. recognize different types of **properties: set properties, hand properties, rehearsal properties**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 16, "Scenography and Properties," Ch. 17, "The Property Crew"
6. demonstrate understanding of symbolism and psychological implications of **colour**, texture and shape	*Creative Theatrical Makeup*, Ch. 2, "Line," Ch. 3, "Form," Ch. 4, "Colour Basics"
7. develop a **properties list** for a specific script	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 17, "The Property Crew"
8. recognize need for developing and maintaining **properties inventories**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 17, "The Property Crew"
9. identify external sources for **property** loan/rental	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 17, "The Property Crew"
NON-REQUIRED	
10. understand that the use of a **property** affects its construction	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 16, "Scenography and Properties," Ch. 17, "The Property Crew"
11. demonstrate skill in operating appropriate tools	
12. select and work with a variety of appropriate construction materials	*Create Your Own Stage Props*
13. demonstrate basic construction skills, e.g., measuring, squaring, cutting, nailing, gluing	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 8, "Working in the Scene Shop"
14. demonstrate techniques of **property** decoration	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 21, "Scene Painting"

TECHNICAL THEATRE/DESIGN **PROPERTIES** (continued)	Suggested Sources
The student will be able to:	
15. understand the relationship of **properties** design to **directorial concept**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 16, "Scenography and Properties"
16. recognize the relationship of **properties** design to the style of production	*The Theater Experience*, Ch. 17, "Scenery," *Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 2, "The Scenographic Process"
17. understand various stage **conventions** applicable to **properties** design; e.g., breakaway glass, use of coloured water for liquor	
18. understand importance of **authenticity** and research	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 16, "Scenography and Properties"
19. understand how design possibilities are limited by safety, budget, equipment, facility, personnel and time	
20. read script for clues to **property** design	
21. produce and interpret **working drawings** of a **property** design, complete with material specifications and construction details	*Create Your Own Stage Props*
22. construct and decorate a stage **property**.	*Create Your Own Stage Props*

TECHNICAL THEATRE/DESIGN SET	Suggested Sources
The student will be able to:	
1. demonstrate understanding of the purpose of stage scenery	*The Theater Experience*, Ch. 17, "Scenery"
2. recognize the importance of **illusion** in set design	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre as Art"
3. recognize the importance of **artistic unity** in set design	*The Theater Experience*, Ch. 17, "Scenery," *Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre as Art"
4. recognize and use theatre terminology related to the **proscenium stage**	*The Theater Experience*, "Appendix 3," *Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 3, "The Proscenium Theatre"
5. demonstrate knowledge of appropriate safety procedures	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 6, "Safety in the Theatre"
6. recognize different types of stages: **proscenium, thrust, arena, flexible**	*The Theater Experience*, Ch. 16, "Stage Spaces," *Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 3, "The Proscenium Theatre," Ch. 4, "New Theatrical Forms"
7. demonstrate understanding of symbolism and psychological implications of **colour**, texture, line, mass and form	*Fundamentals of Play Directing*, Ch. 7, "Composition," *Creative Theatrical Makeup*, Ch. 2, "Line," Ch. 3, "Form," Ch. 4, "Colour Basics"
8. recognize different types of scenery: bare stage, **curtain set, drop** and **wing set, box set, unit set, suggestive** or **selective set, flats, projections, scrims, cyclorama**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 9, "Soft Scenery," Ch. 10, "Hard Scenery," *The Theater Experience*, Ch. 17, "Scenery," Glossary (p. 110 herein)
9. demonstrate understanding of and use **scale**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 7, "Plans for Scenery Construction"
10. demonstrate understanding of and use **ground plans**	
11. demonstrate understanding of proper placement of stage scenery: **balancing, angling, masking, sight lines, backdrops, scrims.**	Glossary (p. 110 herein)

TECHNICAL THEATRE/DESIGN **SET** (continued)	Suggested Sources
The student will be able to: **NON-REQUIRED**	
12. demonstrate skill in operating appropriate tools	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 8, "Working in the Scene Shop"
13. select and work with a variety of appropriate construction materials	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 8, "Working in the Scene Shop"
14. demonstrate basic construction skills; e.g., measuring, squaring, cutting, nailing, gluing	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 8, "Working in the Scene Shop"
15. understand the mechanics of constructing standard set units; e.g., **flats**, doors, windows, stairs, ramps, platforms	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 9, "Soft Scenery," Ch. 10, "Hard Scenery," Ch. 12, "Weight-Bearing Three-Dimensional Scenery"
16. demonstrate different painting and **texturing** techniques	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 21, "Scene Painting"
17. understand proper techniques in **mounting**, moving and **striking** a set	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 14, "Shifting Scenery"
18. understand the relationship of set design to **directorial concept**	*The Theater Experience*, Ch. 15, "The Director," Ch. 17, "Scenery," *Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre As Art"
19. recognize the relationship of set design to the style of production	*The Theater Experience*, Ch. 17, "Scenery," *Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 2, "The Scenographic Process"
20. understand various stage **conventions** applicable to set design; e.g., fourth wall, suggested scenery, something painted black means it is not there	
21. understand importance of **authenticity** and research	
22. understand how manipulation of **colour**, texture, line, mass and form achieves **balance**, variety and focus.	*Fundamentals of Play Directing*, Ch. 7, "Composition"

TECHNICAL THEATRE/DESIGN **SET** (continued)	Suggested Sources
The student will be able to:	
23. understand how design possibilities are limited by safety, budget, equipment, facility, personnel and time	
24. read script for clues to set design	
25. **sketch** a variety of set design ideas	
26. produce a **three-dimensional** drawing and **rendering**	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 7, "Plans for Scenery Construction," Ch. 20, "Physics and Physiology of Colour"
27. produce a **ground plan** of a set design	*Scene Design, Stage Lighting, Sound, Costume, and Makeup*, Ch. 7, "Plans for Scenery Construction"
28. understand functions of **working drawings** and **elevations**	*Scene Design, Stage Lighting, Sound, Costume, and Makeup*, Ch. 7, "Plans for Scenery Construction"
29. produce a model of a set design	*Theory and Craft of the Scenographic Model*, Ch. 5, "The Model Stage Unit: Its Construction and Use," *Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 7, "Plans for Scenery Construction"
30. interpret a model of a set design.	

TECHNICAL THEATRE/DESIGN SOUND	Suggested Sources
The student will be able to:	
1. demonstrate understanding of the purpose of stage sound	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 34, "Sound as Part of Theatre," Ch. 38, "The Sound Crew," *The Theater Experience*, Ch. 19, "Lighting and Sound"
2. recognize the importance of **illusion** in sound design	*The Theater Experience*, Ch. 2, "The Imagination of the Audience"
3. recognize the importance of **artistic unity** in sound design	*The Theater Experience*, Ch. 19, "Lighting and Sound"
4. demonstrate knowledge of appropriate safety procedures	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 29, "Electricity and Electrical Safety"
5. demonstrate understanding of the basic advantages and limitations of sound equipment; e.g., reel-to-reel tape recorders, cassette tape recorders, turntables, compact disc players, amplifiers, **mixers**, microphones and speakers	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 36, "Electronic Control of Sound," Ch. 37, "Sound Equipment for the Theatre"
6. demonstrate understanding that **acoustics** of a space affect sound	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 35, "Acoustics"
7. create live sound effects	*Theatre Technology & Design: A Course Guide*, "Sound"
8. show awareness of available recorded material; e.g., sound effect records, recorded music	
NON-REQUIRED	
9. demonstrate safe and proper care in handling and maintaining available sound equipment	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 38, "The Sound Crew"
10. operate available sound equipment	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 37, "Sound Equipment for the Theatre"
11. demonstrate basic taping and miking techniques	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 37, "Sound Equipment for the Theatre"
12. demonstrate basic **splicing** techniques	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 38, "The Sound Crew"

TECHNICAL THEATRE/DESIGN **SOUND** (continued)	Suggested Sources
The student will be able to:	
13. use **patching** techniques to **mix** sound	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 37, "Sound Equipment for the Theatre"
14. create **mood** through sound	*Theatre Technology and Design: A Course Guide*, "Sound"
15. understand the relationship of sound design to **directorial concept**	*Scene Design, Stage Lighting, Sound Costume and Makeup*, Ch. 1, "Theatre As Art"
16. recognize the relationship of sound design to the style of production	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 2, "The Scenographic Process"
17. understand various stage **conventions** applicable to sound design; e.g., music as transition, musical theme to establish character, using sound to establish locale and then fading out	*Scene Design, Stage Lighting, Sound, Costume and Makeup*, Ch. 1, "Theatre as Art"
18. understand importance of **authenticity** and research	
19. understand how design possibilities are limited by safety, budget, equipment, facility, personnel and time	
20. read script for clues to sound design	
21. prepare **cue sheet** for a specific project	
22. research and create a "sound" tape for use in a specific project.	

TECHNICAL THEATRE/DESIGN GLOSSARY

Abstract Makeup	Use of makeup to create non–realistic or fantasy characters.
Acoustics	Refers to how effectively sound can be heard in a room.
Angling	Placement of scenery at appropriate planes or angles. Consideration should be given to sight lines, masking and effective picturization.
Applicators	Brushes of various sizes, sponges of various textures, toothpicks, cotton balls — anything which is used to apply makeup materials.
Appearance on Stage	How a fabric reads from a distance.
Arena	Theatre–in–the–round. The stage or the playing area is completely surrounded by the audience.
Artistic Unity	The harmonious combination of different parts to form a greater whole. In theatre, the harmonious integration of script, acting, directing techniques, design and technical execution to "form the production."
Audience Development Techniques	Ways to increase audience numbers; e.g., previews, season tickets, feeder school presentations, parent and staff involvement, marketing surveys, complimentary tickets, variety of presentation types, principal as producer.
Authenticity	An attribute of a property, set, makeup or costume that gives to the production both accuracy and credibility.
Backdrop	A large sheet of canvas or muslin upon which designs may be painted to function as scenery or to provide masking.
Balance	The equalization in weight of one area of a stage to another so that the entire stage picture appears to be symmetrically or asymmetrically balanced.
Barn Doors	Adjustable metal flaps mounted on a framework that fits into a colour–frame slot of spotlights. Flaps are hinged to shape light beam and control light spills.
Blacklight	Ultra–violet light which illuminates white or fluorescent colours. It is an effect device with a non–directional light throw.
Border Lights	A row of lamps, usually in separate reflectors used to illuminate the entire stage or cyclorama with flat, shadowless light; striplight.
Box Office	Office which handles tickets for presentations.
Box Set	A relatively realistic setting consisting of three walls representing a room (with the fourth wall — closest to the audience — removed).
Business Management	The organization and operation of the financial and promotional aspects of a production.

C–clamp	A large clamp used to attach lighting instruments to battens or pipes.
Character Makeup	To alter the features of the actor. To create or suggest genetics, environment, health, disfigurement, fashion, personality and/or age.
Colour	a) Traditional – use of colour governed by historical or architectural precedent. b) Symbolic – use of colour to denote the character traits of the individual, as well as character relationships. c) Psychological – use of colour to denote the personality of the individual.
Conventions	Any accepted rules or principles of production which stress the artificiality of the stage, rather than reproducing the conditions of actual life outside the theatre.
Costume Plot	Rough plot: an itemized list of clothing and accessories used by the actors in each scene and act of the play. Finished plot: includes detailed descriptions of the clothing and accessories.
Cue	A signal or means of indicating the exact time for an actor to speak or for an actor or crew member to execute an action; e.g., dialogue, movement, sound, light, count.
Cue Sheets	Lists of technical changes arranged in chronological order; e.g., lighting cue sheet, sound cue sheet, prop cue sheet.
Curtain Set	A set where curtains and drapes are used to denote settings.
Cyclorama	A background curtain covering the stage back and/or sides used to represent the sky or limitless space. It could be a light coloured wall. Also called a sky cloth or a cyc.
Directorial Concept	Controlling idea, vision, point of view or metaphor that the director develops to achieve a cohesive and unified presentation.
Drop and Wing Set	A style of setting for proscenium theatre wherein all elements are flat, depending entirely on painting to create a three–dimensional effect. It consists of flat sided elements (wings) and a back element (drop).
Elevations	Two–dimensional scale drawings indicating the height, width, structural and decorative details of a piece of scenery.
Ellipsoidal Light	A spotlight that produces a sharp hard–edged beam. It is fitted with four push shutters for accurate beam shaping.
Flat	A sturdy wooden frame covered with material (such as muslin or masonite) that may be painted or decorated to resemble any surface.

Flexible Staging	A theatre where seating and playing areas are not fixed and can be arranged to build the dramatic interpretation of the play.
Flood Light	A lighting instrument or unit which produces a soft–edged, wide–angled wash of light over a wide area. It is used mainly for background lighting, for the illumination of backdrops and for a colour toning or wash of the stage and scenery.
Focus	To adjust a lighting instrument in terms of beam spread and/or direction.
FOH	The hanging positions for lighting instruments that are located front of house.
Follow Spotlight	An incandescent instrument with adjustable iris, masking device and a built–in, six–choice, colour framer. This instrument is used usually to follow a moving subject when a high intensity light beam is required.
Fresnel Light	A spotlight which produces a circular, soft–edged, even beam of light, by the use of the Fresnel (stepped) lens. It is especially useful in highlighting stage objects without having a discernable edge of light.
Gel	Short for gelatin. Gel (v): to install or replace any colour medium. Gel (n): a translucent or transparent colour medium such as cellulose, acetate or mylar, placed on lighting instruments to produce different colours.
Give	The elasticity or stretch of a fabric.
Gobo	A cutout, usually metal, that projects a pattern when placed in a spotlight.
Ground Plan	A scale plan of a stage floor indicating size and location of necessary technical elements.
Hang	To mount a light.
Highlight	To emphasize.
House Manager	The person responsible for the organization and operation of the front of house (audience management) during the running of a show.
Illusion	To give the appearance of reality.
Instrument	Device for producing and controlling light on stage.
Instrument Schedule	A listing of instruments indicating such technical details as spread, angle, wattage, type of instrument.
Lighting Control System	Assembly of dimmers, switches, breakers and fuses within a metal enclosure for the purpose of controlling stage or auditorium lighting. Also called a dimmer board.
Lighting Plot	A tracing over the ground plan including the location and colour of each lighting instrument. Also indicated is the kind of instrument called for and the area of the stage the instrument will light.

Lighting Trees	Portable lighting stands.
Makeup Chart	Character's background and description and production information as applicable to a makeup design; e.g., production title, character name, period, show style, theatre, lighting, age, temperment, nationality/race, health, profession, environment, distinguishing features, eyes, mouth, cheeks, nose, chin, forehead, hair and other.
Makeup Morgue	A collection of photographs, pictures, illustrations, etc., of various faces, showing age, beards and moustaches, nationalities, historical, anatomical, animal and fantasy to assist with makeup design and application.
Masking	To conceal or hide; e.g., in set, to mask stage supports or back stage areas.
Mixer	Electronic devices used to combine, blend and/or shape sound.
Mood	The dominant emotional quality aroused in the spectator.
Mounting	Assembling the set, properties and other paraphernalia on the stage for a production.
On Stage	All lighting equipment locations found behind the curtain in a proscenium theatre. In a thrust stage, "on stage" refers to instruments mounted over the actors.
Patching	The interconnection of various sound components through the use of cords and jacks. Patching is also used as a lighting term.
Projections	The use of light projections to establish setting; e.g., slide, overhead and scene projections.
Prompt Book	A book of the play containing business, blocking, cues and plots needed for the production; e.g., director's book, play book, stage manager's book.
Properties	Items used by the actors including furniture, personal props and costume props.
	Hand Properties – any moveable items, except scenery and costumes, used on a set in a theatrical production. Also known as "prop."
	Rehearsal Properties – substitutes for real props. They need only be the approximate size and weight of the real item.
	Set Properties – items placed on the stage for set decoration; set dressing.
Property Inventory	A catalogue of all properties owned and held in storage by the company.
Properties List	A list, often with a diagram, showing the properties to be used in each scene of a production; sometimes referred to as a property plot.

Proscenium Stage	Also called "picture frame" or "fourth wall." A stage in which the audience faces in one direction, towards an enclosed stage, encased by a flat pictureframe opening.
Rendering	A three-dimensional drawing with colour and texture; an artist's impression of the overall appearance.
Royalty	Permission of and/or payment to the author or other owner of the copyright for the production of a copyrighted dramatic piece.
Scale	The mathematical relationship between a real object and its depiction in a drawing, model, etc.
Scene Projector	A device used to project an effect on a surface in a performing area.
Scrim	A drop of seamless, loose-weave material that can be lit from the front to make it opaque or from the rear to make it semi-transparent.
Shutters	Devices in a lighting instrument which can shape or restrict a beam of light.
Side Port	A vertical hanging position located on the sides of the auditorium.
Sight Line	An imaginary line from any seat in the house to the stage used to determine how much of the stage a spectator can and should see.
Sketch	A quickly executed drawing meant to show rough proportions and relationships; thumbnail sketch.
Source Lighting	Used only in realistic plays in order to suggest to the audience the obvious source of light such as sun, moon, candles, table lamps, etc. It can also imply time of day and weather conditions.
Spike	An indication on the stage floor (chalked, painted or taped) of the proper position of furniture, scenery or properties.
Splicing	To cut and join sound tapes.
Stage Manager	The head of the production staff who is responsible to the director and has responsibility for the organization and operation of the stage crews and performers during pre-production, production and post-production.
Straight Makeup	Minimum makeup needed to improve the visibility of the actor from a distance.
Striking	To dismantle; to remove and to store the stage scenery, props and paraphernalia from a production.
Suggestive or Selective	Selected elements of scenery placed on stage to symbolically represent the whole.
Texturing	Painting highlights and shadows on to the set, thereby giving the illusion of three dimensions and texture.
Three-Dimensional	A drawing that indicates depth as well as height and width of an object.

Three Point Lighting	To light the actor or an area of the stage from three sides, usually from the left at a 45° angle and the right at a 45° angle. The third light source can be from the front, behind or directly above.
Thrust	Similar to the Elizabethan stage. The acting area is extended into what is normally the seating area. The audience views the performance from two or three sides.
Two Point Lighting	To light the actor or an area of the stage from two sides, usually from the left at a 45° angle and the right at a 45° angle.
Unit Set	A stage set consisting of units of scenery that can be rearranged in various combinations for different scenes.
Working Drawings	Finished drawings from which the final product may be executed.
Wash	A general illumination of all or part of the stage.

TECHNICAL THEATRE/DESIGN SAMPLE EVALUATION CHART

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 241–242.

The student demonstrates the ability to:						Comments
COSTUME						
1. state the purpose of costume						
2. understand importance of illusion in **costume** design						
3. understand importance of **artistic unity** in costume design						
4. identify appropriate safety procedures						
5. understand symbolism and psychological implications of **colour**, texture, line, and shape						
6. understand the value of the **sketch** as a tool in creating and communicating ideas in costume design						
7. identify techniques of costume organization, care, maintenance, cleaning and storage						
8. prepare rough **costume plot** based on a script.						

The student demonstrates the ability to:							Comments
LIGHTING							
1. state purpose of stage lighting							
2. understand importance of **illusion** in lighting design							
3. understand importance of **artistic unity** in lighting design							
4. identify appropriate safety procedures							
5. identify functions of standard lighting **instruments**: **flood**, **fresnel**, **ellipsoidal**, **follow spotlight**, **border lights**							
6. identify functions of: **gels**, **barn doors**, **gobos**, **c-clamps**, **shutters**							
7. state basic functions of **lighting control systems**							
8. understand symbolism and psychological implications of **colour**, angle, intensity and timing in creating mood							
9. understand that **gels** affect the way colour in scenery, costume and makeup is perceived.							

The student demonstrates the ability to:							Comments
MAKEUP							
1. state purpose of makeup							
2. understand importance of **illusion** in makeup design							
3. understand importance of **artistic unity** in makeup design							
4. discuss need for safety and cleanliness when working with makeup							
5. examine physical structure of the face							
6. compile **makeup morgue**							
7. identify basic makeup supplies: bases, liners, powders, cleansers, brushes, sponges, crepe hair, adhesives							
8. differentiate between **abstract**, **straight** and **character** makeups							
9. understand symbolism and psychological implications of **colour**, texture, line, and shape							
10. prepare **makeup chart** for a specific character.							

The student demonstrates the ability to:							Comments
MANAGEMENT							
Business							
1. identify the duties of business management staff							
2. understand importance and procedures of script ordering and **royalty** payment							
3. understand importance of record keeping and **box office** procedures							
4. understand importance of effective publicity techniques/procedures							
5. understand appropriate **audience development techniques**							
House							
1. identify the duties of **house manager** and house management staff							
2. identify appropriate safety procedures							
Stage							
1. state the purpose and duties of the **stage manager**							
2. use basic TECHNICAL THEATRE/DESIGN terminology							
3. identify duties of technical crews: lighting, sound, makeup, costumes, set, stage properties							
4. identify appropriate safety procedures							
5. understand need for continuous communication between the **stage manager** and technical crews during performance.							

The student demonstrates the ability to:						Comments
PROPERTIES 1. state the purpose of stage **properties** 2. understand importance of **illusion** in **properties** design 3. understand importance of **artistic unity** in **properties** design 4. identify appropriate safety procedures 5. recognize different types of **properties**: **set properties**, **hand properties**, **rehearsal properties** 6. understand symbolism and psychological implications of **colour**, texture, shape and form 7. develop a **properties list** for a specific script 8. recognize need for developing and maintaining **properties inventories** 9. identify external sources for **property** loan/rental.						

The student demonstrates the ability to:							Comments
SET							
1. state purpose of stage scenery							
2. understand importance of **illusion** in set design							
3. understand importance of **artistic unity** in set design							
4. recognize and use theatre terminology related to **proscenium stages**							
5. identify appropriate safety procedures							
6. recognize different types of stages: **proscenium**, **thrust**, **arena**, **flexible**							
7. understand symbolism and psychological implications of **colour**, texture, line, mass and form							
8. recognize different types of scenery: bare stage, **curtain set**, **drop** and **wing set**, **box set**, **unit set**, **suggestive** or **selective set**, **flats**, **projections**, **scrims**, **cyclorama**							
9. understand and use **scale**							
10. understand and use **ground plans**							
11. understand proper placement of stage scenery: **balancing**, **angling**, **masking**, **sight lines**, **backdrops**, **scrims**.							

The student demonstrates the ability to:						Comments
SOUND						
1. state purpose of stage sound						
2. understand importance of **illusion** in sound design						
3. understand importance of **artistic unity** in sound design						
4. identify appropriate safety procedures						
5. identify basic advantages and limitations of sound equipment; e.g., reel–to–reel tape recorders, cassette tape recorders, turntables, compact disc players, amplifiers, **mixers**, microphones, speakers						
6. discuss how **acoustics** of a space affect sound						
7. create live sound effects						
8. identify available recorded material.						

The student demonstrates the ability to:						Comments
SET						
1. state purpose of stage scenery						
2. understand importance of **illusion** in set design						
3. understand importance of **artistic unity** in set design						
4. recognize and use theatre terminology related to **proscenium stages**						
5. identify appropriate safety procedures						
6. recognize different types of stages: **proscenium**, **thrust**, **arena**, **flexible**						
7. understand symbolism and psychological implications of **colour**, texture, line, mass and form						
8. recognize different types of scenery: bare stage, **curtain set**, **drop** and **wing set**, **box set**, **unit set**, **suggestive** or **selective set**, **flats**, **projections**, **scrims**, **cyclorama**						
9. understand and use **scale**						
10. understand and use **ground plans**						
11. understand proper placement of stage scenery: **balancing**, **angling**, **masking**, **sight lines**, **backdrops**, **scrims**.						

The student demonstrates the ability to:							Comments
SOUND 1. state purpose of stage sound 2. understand importance of **illusion** in sound design 3. understand importance of **artistic unity** in sound design 4. identify appropriate safety procedures 5. identify basic advantages and limitations of sound equipment; e.g., reel–to–reel tape recorders, cassette tape recorders, turntables, compact disc players, amplifiers, **mixers**, microphones, speakers 6. discuss how **acoustics** of a space affect sound 7. create live sound effects 8. identify available recorded material.							

TECHNICAL THEATRE/DESIGN BIBLIOGRAPHY

BASIC LEARNING RESOURCES

Wilson, Edwin. *The Theater Experience*. Fourth edition. Montreal: McGraw-Hill Book Co., 1988.

This book is an excellent reference text, not because it provides in-depth information, but because it is one of the few books that attempts to survey all the elements that comprise the theatre experience.

Part I deals with the key role that the audience plays in a theatre event, the link between theatre and culture, and the role of the critic.
Part II covers theatrical genres — tragedy, comedy, farce, tragicomedy.
Part III deals with the playwright, dramatic structure, musical theatre and dramatic characters.
Part IV deals with acting and directing.
Part V deals with the elements of design: environmental, visual and aural. Included are chapters on stage types, stage scenery, lighting and sound, costume and makeup.
Part VI explains how all the elements are brought together in the production of the play.

There are five appendices to the book. The first deals with theories of comedy and tragedy, the second with technical terms, the third with major theatrical forms and movements, the fourth with the parallels between the theatre and society, politics and culture, throughout history and the fifth with the distinction between realism and non-realism in story, structure, characters, acting, language, scenery, lighting, costumes and makeup.

The book contains useful footnotes for each chapter and is punctuated with excerpts, analyses and pictorials of well-known plays, productions and Broadway stars.

This is an excellent source book for teachers and students.

RECOMMENDED LEARNING RESOURCES

Bellman, Willard F. *Scene Design, Stage Lighting, Sound, Costume & Makeup: A Scenographic Approach*. New York: Harper & Row, 1983. [Canadian Distributor — Fitzhenry and Whiteside, Markham, Ontario]

This book confines its study to just those non-actor/director functions that ensure an optimum environment for effective production.

Chapters 1 and 2 deal with the basics of scenography. Chapters 3 and 4 discuss types of theatrical facilities and staging. Chapters 5 and 6 deal with organization and safety in the theatre. Chapters 7 through 15 cover scenery construction, the scene shop, hard and soft scenery, non-weight-bearing and weight-bearing, three-dimensional scenery, the use of metal as a scenic material and shifting and flying of scenery. Chapter 16 deals with properties and their relation to the overall design process. Chapter 17 discusses the responsibilities of the property crew, rehearsal properties, obtaining properties and props and special effects. Chapter 18 covers the types, uses and dangers of plastics in the theatre. Chapters 19 and 20 deal with colour theory and Chapter 21 with scene painting.

Chapters 22 through 25 deal with costume: the relationship between costume and scenery, lighting and properties, the technology of costume construction, the duties of the costume crew and costume shop safety. Chapter 26 covers the basics of makeup. Chapters 27 through 33 cover everything with respect to lighting: the duties of the lighting technician and crew, lighting positions, electricity and electrical safety, using light on the stage, lighting equipment and lighting control. Chapters 34 through 38 are

concerned with sound–acoustics, sound control, sound equipment and the duties of the sound crew. The last two chapters deal with scenic projection.

This text is extremely well illustrated throughout. It also contains a glossary of technical terms and a bibliography of selected technical reference books arranged by subject.

This is a superior reference text for teachers and students and its use is recommended at all three levels.

Dean, Alexander and Lawrence Carra. *Fundamentals of Play Directing*. Fourth edition. New York: Holt, Rinehart, and Winston, 1980.

The "fundamentals" of directing referred to in the title are: composition, picturization, movement, rhythm, pantomimic dramatization. Each is explored in–depth in Part 3 ("Five Fundamentals of Play Direction").

Additionally, the book briefly explores the theoretical assimilation of drama as "art" and the director's function — including both historical and contemporary aspects of directing.

Also included are chapters specifically addressing acting technique.

While the basic principles of directing are treated in reference to a proscenium configuration, Part 4 ("Central Staging") acknowledges different stage configurations and indicates adjustments that would have to be made by the director. Part 5 ("Production Procedures") looks at: tryouts and casting, rehearsals, directing the play, directing musical comedy.

Appendix A includes: a glossary of terms for the stage and its equipment, detailed information about set, lighting and sound equipment, backstage terminology, descriptions of duties of technical staff and stage managers.

Appendix B includes practical exercises for body, voice and emotion.

Directing is a complex task to teach and to learn. This introductory book, however, is very accessible for both teachers and students.

OTHER LEARNING RESOURCES

Arnink, Donna J. *Creative Theatrical Makeup*. Englewood Cliffs: Prentice–Hall, 1984.

This books promotes the philosophy of makeup as a true art, providing information and exercises that will help readers understand this correlation, as well as develop skills that will enable them to design and apply makeup. In addition to superb sections on history and theory, this book explains how to achieve desired makeup effects with a palette of three colors, a sponge and a brush. The book teaches how to mix pigments, use shading techniques, do a facial analysis and do a character analysis from race to temperament; it teaches the effects of lighting, how to create illusions, aging techniques and a colour scheme selection. It contains hundreds of illustrations, some of which are in colour. There are also excellent chapters on makeup sources and makeup products, including latex. It is an excellent source book for both teachers and students, and can be used at all three levels. If there is a shortcoming in this book, it is to be found in the very brief chapter on hair.

Clark, I. E. *Stagecrafters' Handbook: A Guide for Theatre Technicians*. Second edition. Schulenburg, TX: I. E. Clark, Inc., 1977.

Written in simple language, this small book is designed to tell technical crew leaders what to do, not how to do it. The duties of crews and backstage personnel are clearly outlined and discussed.

Govier, Jacquie. *Create Your Own Stage Props*. Englewood Cliffs: Prentice-Hall, 1984.

Another book in the "Create Your Own . . ." series, this one deals with properties. It describes the range of materials available to the builder of props and shows their merits and limitations. Included are uses of wood, wire, fibreglass, polystyrene, papier mâché, felt, plaster. The writing style is simplistic and the book tends to rely on line drawings for explanation. Everything is explained at a beginner level and the book has an excellent safety feature on handling and storing of hazardous materials. A good book for finding easy solutions to specific problems, but it does not go into enough detail on the actual "how-to" for projects. Good for idea spinoffs.

Ingham, Rosemary and Liz Covey. *The Costume Designer's Handbook: A Complete Guide for Amateur and Professional Costume Designers*. Englewood Cliffs: Prentice-Hall, 1983.

This is a wonderful how-to-do book for professionals and amateurs, teachers and students alike. With detailed illustrations and step-by-step instructions the book shows how to design, prepare and alter original patterns and how to fit, shape and construct stage costumes that are both attractive and versatile. Filled with time saving theatrical sewing tips, this book reveals budget-stretching ways to make period and style alterations, demonstrates such techniques as fabric dyeing and printing and offers valuable tips on using glue, clay and papier mâché in the costume making process. It also provides easy to follow directions for constructing a variety of costume accessories from hats, wigs and jewelry to footwear, hosiery and armour. There is even a section on formal wear. Also provided is an itemized where-to-shop guide for the Chicago, Los Angeles and New York areas. This is a terrific and highly recommended reference text, useful for all three levels and particularly at the intermediate and advanced levels.

The reference section alone is worth the price of the book. It includes a complete bibliography, an excellent list of booksellers, a list of costume organizations, a worldwide shopping guide and a list of selected painters for costume design research.

Payne, Darwin Reid. *Theory and Craft of the Scenographic Model*. Revised edition. Carbondale: Southern Illinois University Press, 1985.

This book is divided into four parts:

1. Basic Preparation
2. The Craft of Scenographic Modelmaking
3. Experimental Techniques in Scenographic Modelmaking
4. Photographing Scenographic Models.

Although this is a small book, it contains a wealth of material to guide the student and designer in the making of model stage sets. It is amply illustrated with 130 black and white photographs that clearly explain all details brought out in the text. Because of its recent publication date, it includes information on all of the latest materials and techniques. Even though this book is quite complete, it contains an excellent bibliography of other related books should its reader want to explore the subject further.

[Companion Book: *The Scenographic Imagination*]

Potts, Norman B. (editor). *Theatre Technology & Design: A Course Guide*. Cincinnati: International Thespian Society in cooperation with US Institute for Theatre Technology, Secondary School Theatre Association, Children's Theatre Association of America, 1984.

This book, designed as a course guide for teachers, is divided into chapters on theatre spaces, scenery, properties, light, sound, costumes, makeup and safety. Each section begins with an essay that explains

the basic concepts of the component. The essay is followed by a series of exercises, activities and projects, broken into three levels. The activities are written to include:

1. objectives
2. activities
3. method and evaluation.

Although well written, the essays have few drawings, so they are sometimes difficult to follow. The theatre safety section is excellent — supplying not only safety rules but reasons for rules.

Stern, Lawrence. *Stage Management: A Guidebook of Practical Techniques*. Boston: Allyn and Bacon, 1974.

This book takes a very practical approach to all phases of production management. It clearly defines and illustrates the multiple responsibilities of the stage manager. Among the 20 "how-to" chapters are those dealing with scheduling, budgeting, rehearsal procedures, running technical rehearsals and running the show. The book contains an extensive glossary of production terms.

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Learning Resources Distributing Centre, 12360 - 142 Street, EDMONTON, Alberta, T5L 4X9, telephone (403)427-2767.

PLAYWRITING DISCIPLINE

> "We write because we have to say what we believe. We discover what we believe because we write All else of writing is but searching for a form, a style, a technique, to show those beliefs in an acceptable artistic manner. When we succeed, our hearts are on the stage to touch the hearts and minds of the audiences. It is an awesome process."[1]

Definition: **PLAYWRITING is the writing of a play involving the components of structure, scenario, scene, workshopping and the play. This DISCIPLINE concentrates equally on the technical and conceptual elements of playwriting.**

Prerequisite: Drama 10.

Approach: PLAYWRITING can be taught as a separate unit of study or integrated, using any appropriate DISCIPLINE, component, form and/or activity.

Learner expectations are numbered in a viable sequence and may be taught singly or in combination, as appropriate. Many PLAYWRITING learner expectations in this DISCIPLINE can be taught with emphasis on the cognitive, affective, or psychomotor domain.

Required: Drama 20 — Learner Expectations #1–13.

Elective: non–required learner expectations may be considered for elective studies, consistent with the Alberta Education policy regarding "elective" (see p. 151).

Sample PLAYWRITING lesson plans illustrating how learner expectations may be approached from a cognitive, affective or psychomotor emphasis can be found on pp. 230–234.

Safety: at all times it is critical that everyone demonstrates respect for the emotional and physical safety of self and others; the ultimate responsibility for student safety is the teacher's.

Special Information: the teacher should exercise professional judgement with regard to quality and difficulty level of dramatic literature used in this DISCIPLINE.

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[1]Louis E. Catron, *Writing, Producing, and Selling Your Play* (Englewood Cliffs: Prentice–Hall Inc., 1984), p. 1.

PLAYWRITING	Suggested Sources
The student will be able to:	
DRAMA 20	
1. demonstrate understanding of the basic **structure** of a play	*Writing, Producing, and Selling Your Play*, Ch. 3, "A Maker of Plays"
2. define and identify **plot, character, thought** and **diction**	*Writing, Producing, and Selling Your Play*, Ch. 7, "The One-Act Play: Theatre's Iconoclast," Glossary (p. 130 herein), *Backwards and Forwards*, "Introduction"
3. demonstrate understanding of **script format**	*Writing, Producing, and Selling Your Play*, Ch. 11, "Script Format: Preparing The Final Version"
4. generate and collect ideas that have dramatic possibilities	*Writing, Producing, and Selling Your Play*, Ch. 5, "The Writer's Journal," Ch. 4, "The Credo"
5. write **a scenario**	*Writing, Producing, and Selling Your Play*, Ch. 8, "The Scenario"
6. identify **character types** and their functions and attributes	*Writing, Producing, and Selling Your Play*, Ch. 17, "Character: Part One," Ch. 18, "Character: Part Two"
7. demonstrate understanding of and write **exposition**	*Writing, Producing, and Selling Your Play*, Ch. 15, "Plot: Part Two"
8. use effective **diction**	*Writing, Producing, and Selling Your Play*, Ch. 20, "Diction"
9. define **character objectives**	*Writing, Producing and Selling Your Play*, Ch. 18, "Character: Part Two"
10. define **conflict**	*Writing, Producing and Selling Your Play*, Ch. 6, "Guidelines for the First Play"
11. construct a **conflict** between two **characters (protagonist** and **antagonist)**	*Writing, Producing and Selling Your Play*, Ch. 14, "Plot: Part One," Ch. 18, "Character: Part Two"
12. construct a **scene** with two contrasting **characters**	*Writing, Producing, and Selling Your Play*, Ch. 17, "Character: Part One"
13. give and accept constructive criticism.	*Writing, Producing, and Selling Your Play*, Ch. 22, "Giving and Accepting Criticism in the Writing Class"

PLAYWRITING	Suggested Sources
The student will be able to:	
NON-REQUIRED	
14. understand need for effective entrances and exits for all **characters**	*Writing, Producing, and Selling Your Play*, Ch. 16, "Plot: Part Three," p. 262, "Entrances and Exits"
15. construct a **conflict** involving three or four **characters**	*Writing, Producing, and Selling Your Play*, Ch. 14, "Plot: Part One," Ch. 15, "Plot: Part Two," *Backwards and Forwards*, Ch. 5, "Obstacle, Conflict"
16. control and coordinate the **objectives** of three to four **characters** in a **scene**, while centering the piece on the **protagonist**	*Writing, Producing, and Selling Your Play*, Ch. 17, "Character: Part One," Ch. 18, "Character: Part Two," *Backwards and Forwards*, Ch. 5, "Obstacle, Conflict"
17. write effective entrances and exits for a three or four **character** scene	*Writing, Producing, and Selling Your Play*, Ch. 14, "Plot: Part Three," p. 262, "Entrances and Exits"
18. incorporate **actor/stage directions** into **scene**	*Writing, Producing, and Selling Your Play*, Ch. 11, "Script Format: Preparing the Final Version"
19. **workshop scene**	Glossary (p. 130 herein)
20. anticipate the theatrical effect of visual and sound elements in the **scene**	*Writing, Producing, and Selling Your Play*, Ch. 9, "The Sound of a Breaking Harp String"
21. re-write **scene** incorporating changes resulting from **workshopping**	
22. create **characters** that are appropriate for the **thought** of the play	*Writing, Producing, and Selling Your Play*, Ch. 18, "Character: Part Two," Ch. 19, "Thought"
23. recognize the relationship between dialogue and **rhythm**	*Writing, Producing, and Selling Your Play*, Ch. 20, "Diction," Glossary (p. 130 herein)
24. write a one-act play, integrating **character**, **plot**, **thought** and **diction**	*Writing, Producing, and Selling Your Play*, Ch. 7, "The One-Act Play: Theatre's Iconoclast," Ch. 17, "Character: Part One," Ch. 19, "Thought," Ch. 20, "Diction"
25. **workshop** play	Glossary (p. 130 herein)
26. rewrite play incorporating changes resulting from **workshopping**.	

PLAYWRITING GLOSSARY

Actor/Stage Directions — The playwright's indication of the expected stage action, vocal interpretation or other production arrangements.

Antagonist — The character who impedes the action of the play.

Character — The person, created by the playwright, who is appropriate to the plot and thought of the play.

Character Types

- Protagonist – the character who advances the action of the play.
- Antagonist – the character who impedes the action of the play.
- Utilitarian Character – a one dimensional character such as a maid or delivery boy.
- Confidant – the character who asks questions to enable the protagonist and antagonist to reveal information the audience needs to know.
- Raissoneur – the character who speaks with the "voice of reason" to offset extremes of behaviour.
- Narrator – The person or character who provides the audience with information that is outside the main action of the play.
- Typical Personages – characters who represent immediately recognizable average persons.
- The Delightful Eccentric – the character who has an unusual or colourful personality.

Conflict — A character's struggle with himself, with an idea, with another character, with the environment.

Diction — The play's words expressed in dialogue or monologue that are appropriate to the character and thought of the play.

Exposition — The necessary background information revealed to the audience. There are two types: information known to everyone on stage and information known by some or one of the characters.

Objective — The character's purpose; what it is that the character wants. Objectives must be active and precise — that is, capable of being acted and understood by the audience.

Pace — The rate or speed at which characters speak, circulate or move, literally or metaphorically, toward a goal. For example, an increase in pace may coincide with an increase in emotional or comic tension.

Plot — The main storyline of a play.

Protagonist — The character who advances the action of the play.

Rhythm — An ordered, recurrent alteration of strong and weak elements in the flow of sound and silence in speech and movement patterns.

Scenario	The narrative description of the play — "this happens and then this, and then this." The actions always involve character, motivations and responses.
Scene	Any portion of a dramatic work that can stand on its own as a unit of action.
Script Format	The traditional typographical form for transcribing the playscript including initial incident, rising action, climax and denouement.
Structure	The framework or general shape of a script including beginning, middle and end and initial incident, rising action, climax and denouement.
Thought	The subject, theme, play's message or idea.
Workshop	The process of taking a new script to the stage for a workout; a situation where actors, director, designer and playwright contribute to forming and refining the script through discussion, activity and constructive criticism.

PLAYWRITING SAMPLE EVALUATION CHART

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 241–242.

The student demonstrates the ability to:						Comments
1. identify the basic **structure** of a play						
2. identify **plot**, **character**, **thought**, **diction** and **conflict**						
3. use **script format**						
4. generate and collect ideas that have dramatic possibilities						
5. develop a **scenario**						
6. identify **character types** and their functions and attributes						
7. write **exposition**						
8. use effective **diction**						
9. identify **character objectives**						
10. define **conflict**						
11. construct a **conflict** between two **characters** (**protagonist** and **antagonist**)						
12. construct a two-**character** scene incorporating contrasting **characters**						
13. give and accept constructive criticism.						

PLAYWRITING BIBLIOGRAPHY

RECOMMENDED LEARNING RESOURCES

Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale: Southern Illinois University Press, 1983.

This little book lays out the process of play analysis in a very concise yet profound way. This is a helpful book for the beginning playwright because Ball tends to see the fine points of the play from the playwright's point of view, not the academic's. Some straightforward tips on playwriting are included.

Catron, Louis E. *Writing, Producing, and Selling Your Play*. Englewood Cliffs: Prentice–Hall, 1984.

A solid, complete playwriting text that offers chapter after chapter of pragmatic playwriting instruction. Years of instruction in the university playwriting classrooms have made Catron an expert, and his method is one that anyone with a reasonable amount of theatre background could use. The book offers entertaining anecdotes, exercises and reading lists.

OTHER LEARNING RESOURCES

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DIRECTING DISCIPLINE

"Most basically, a director directs. That is to say, the director of a play, just like the director of any organization, determines what is to be done, who shall do it, and how. The most important single directorial quality is leadership. The director must initiate, must organize, must arbitrate and should be able, as well, to command, induce and inspire. These are the absolutely minimal demands of directing. Without them, the art of directing is no more than textbook theories."[1]

Definition: **DIRECTING is the preparation for the staging of a unified dramatic presentation, script or otherwise, such as tableau or mime, through making aesthetic and practical choices, and ensuring that those choices are realized. DIRECTING requires the ability to view a developing presentation from the potential audience members' point of view.**

Prerequisite: Drama 20. The art of directing requires synthesis of all other theatre skills. DIRECTING provides unique opportunities for the drama student to apply and extend skills and knowledge. This DISCIPLINE assumes previous experience in ACTING, MOVEMENT, IMPROVISATION, SPEECH, TECHNICAL THEATRE/DESIGN and THEATRE STUDIES.

Approach: DIRECTING may be taught as a separate unit of study or integrated, using any appropriate DISCIPLINE, component, form and/or activity.

Learner expectations are numbered in a viable sequence and may be taught in part, singly or in combination, as appropriate. Many DIRECTING concepts, skills and attitudes can be taught with emphasis on the cognitive or affective domain.

Required: Drama 30 — Learner Expectations #1–#10.

Elective: non–required learner expectations may be considered for elective studies, consistent with the Alberta Education policy regarding "elective" (see p. 151).

Sample DIRECTING lesson plans illustrating how learner expectations may be approached from a cognitive or affective emphasis can be found on pp. 235–238.

Safety: at all times, it is critical that everyone demonstrates respect for the emotional and physical safety of self and others. The ultimate responsibility for student safety is the teacher's.

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[1]Robert Cohen and John Harrop, *Creative Play Direction* (second edition. Englewood Cliffs: Prentice–Hall Inc., 1984), p. 1.

DIRECTING	Suggested Sources
The student will be able to:	
DRAMA 30	
1. demonstrate understanding of the function of the director	*Fundamentals of Play Directing*, Ch. 2, "The Director's Function"
2. demonstrate understanding of the terms **directorial concept** and **artistic unity**	*Fundamentals of Play Directing*, Ch. 1, "Drama as Art," *The Theater Experience*, Ch. 15, "The Director"
3. recognize that **directorial concept** should lead to **artistic unity**	*Fundamentals of Play Directing*, Ch. 1, "Drama as Art," *The Theater Experience*, Ch. 15, "The Director"
4. demonstrate understanding of the relationship between the relevant research of a chosen play and the directorial concept	*Fundamentals of Play Directing*, Ch. 15, "Directing the Play"
5. demonstrate understanding of the purpose of a **director's book**	Glossary (p. 138)
6. demonstrate understanding of the terms **composition**, **picturization** and **stage movement**	*Fundamentals of Play Directing*, Ch. 15, "Directing the Play"
7. demonstrate understanding of the **compositional** methods of **emphasis**: body position, stage area, plane, level, contrast, space, repetition	*Fundamentals of Play Directing*, Ch. 7, "Composition"
8. demonstrate understanding of the necessity for variety to enhance **emphasis**	*Fundamentals of Play Directing*, Ch. 7, "Composition"
9. use types of **emphasis** within an exercise/project: **direct**, **duo**, **secondary**, **diversified**	*Fundamentals of Play Directing*, Ch. 7, "Composition"
10. apply **compositional** elements of **stability**, **sequence** and **balance** to reinforce **emphasis** within exercise/project.	*Fundamentals of Play Directing*, Ch. 7, "Composition"

DIRECTING	Suggested Sources
The student will be able to:	
NON-REQUIRED	
11. identify the overall **purpose** of the script	*Fundamentals of Play Directing*, Ch. 1, "Drama as Art," Ch. 15, "Directing the Play"
12. identify the plot elements of **exposition**, **inciting action**, **rising action**, **climax** and **denouement**	*Fundamentals of Play Directing*, Ch. 15, "Directing the Play," *Creative Play Direction*, Ch. 2, "Interpreting the Script"
13. identify the dominant **mood values** of script	*Fundamentals of Play Directing*, Ch. 1, "Drama as Art," Ch. 15, "Directing the Play"
14. analyze script for **French scenes** or **action units**	*Fundamentals of Play Directing*, Ch. 8, "Picturization," *Creative Play Direction*, Ch. 2, "Interpreting the Script"
15. title each **French scene** or **action unit** to express its meaning and **mood values**	*Fundamentals of Play Directing*, Ch. 8, "Picturization," *Creative Play Direction*, Ch. 2, "Interpreting the Script"
16. identify the dramatic function of each character within each **French scene** or **action unit**	
17. demonstrate awareness that the area of the stage on which a scene is played will affect the scene's **mood** and **strength**	*Fundamentals of Play Directing*, Ch. 7, "Composition," Ch. 8, "Picturization"
18. demonstrate how the **compositional** elements of line, mass and form enhance the **mood values** of a **French scene** or **action unit**	*Fundamentals of Play Directing*, Ch. 7, "Composition"
19. demonstrate how **stage movement** reflects the **mood values** of the scene	*Fundamentals of Play Directing*, Ch. 9, "Movement"
20. use **stage movement** to reinforce the actor's characterization	*Fundamentals of Play Directing*, Ch. 9, "Movement"
21. select appropriate script	
22. recognize that auditioning methods vary according to demands of the production	*Fundamentals of Play Directing*, Ch. 13, "Tryouts and Casting"
23. develop a **director's book**.	Glossary (p. 138 herein)

DIRECTING	Suggested Sources
The student will be able to:	
24. develop an **exit/entrance chart**	Glossary (p. 138 herein)
25. understand **rehearsal** terms: **tablework**, **blocking**, **working**, **polishing**, **cue–to–cue**, **technical**, **dress** and **pick–up**	Glossary (p. 138 herein)
26. devise a functional **rehearsal** schedule	*Fundamentals of Play Directing*, Ch. 14, "Rehearsals"
27. communicate the **directorial concept** of the production and the production's needs to cast and crew	*Fundamentals of Play Directing*, Ch. 15, "Directing the Play"
28. use appropriate vocabulary from DISCIPLINES within the curriculum	
29. recognize that the director must be prepared to deal with the individual needs and styles of the cast and crew within the greater goals of the play	
30. direct a unified presentational project from selection of script, through analysis and **rehearsal** to presentation and **postmortem.**	*Fundamentals of Play Directing*, Ch. 15, "Directing the Play"

DIRECTING GLOSSARY

Action Unit	A segment of a French scene that contains a single dramatic event or reasonably complete interaction between characters. Though every director will determine what actions are reasonably complete, a unit normally can be summarized in a sentence. Also known as motivational unit.
Actor/Manager	An actor who assumes the responsibilities of production in varying degrees and usually performs in a starring role.
Artistic Unity	The harmonious combination of different parts to form a greater whole. In theatre, the harmonious integration of script, acting, directing techniques, design and technical execution to form the production.
Balance	The equalization in weight of one area of the stage to another so that the entire stage picture appears to be symmetrically or asymmetrically balanced.
Blocking	The placement and movement from one stage area to another of all characters on a stage.
Climax	The point of highest dramatic tension in a play. Usually the turning point at which the major conflict can proceed no further without beginning the process of resolution. Also, any high point in a scene or unit of action.
Composition	The structure, form or design of a stage grouping. It expresses feeling and mood through colour, line, mass and form. It is not the meaning of the picture.
Denouement	The final resolution of the plot.
Director/Manager	A theatre manager who assumed responsibilities for artistic interpretation. The contemporary equivalent would be the artistic director.
Director's Book	The planning book developed by a director designed to expedite the development of a production. Includes necessary interpretive notations, charts, schedules, scene breakdowns, preliminary blocking, etc., as appropriate to the director's approach.
Directorial Concept	The particular controlling ideas, vision, point of view or metaphor that the director develops to achieve a cohesive and unified presentation. It is often referred to as the "essence of the play" and can be expressed as an idea, an image, a style, an historical reference or a combination of these. It is a simple statement or phrase that welds the theme, plot and characters to the intended emotional impact of the production through a strong visual idea.

Emphasis

The focusing of the audience's attention on the stage area, character, line or gesture that is most important at a given moment.

Direct Emphasis – audience focus directed to one important figure.

Diversified Emphasis – audience focus given to several figures in an ensemble.

Duo Emphasis – audience focus shared by two figures of equal importance: shared focus.

Secondary Emphasis – attention deflected from an important figure to a less important one.

Exit/Entrance Chart

A graphic representation of the exits and entrances of the characters.

French Scenes or Page Numbers

Characters	1	2	3	4	5
Mary	X	X	X	X	X
George	X	X	X		
Sue		X	X	X	X

Exposition

The necessary background information revealed to the audience. There are two types: information known to everyone on stage and information known by some or one of the characters.

French Scene

A section of dialogue that is framed by the exit or entrance of a character.

Inciting Action

The introduction of a source of conflict among characters or within a single character.

Mood

The dominant emotional quality aroused in the spectator.

Mood Value

The intensity or degree of the emotion.

Postmortem

The post-production meeting(s) of all participants in a presentation, the purpose of which is to reflect upon experiences and insights gained in the presentation. This is a critical step in learning and perfecting the craft.

Picturization

The "storytelling" element; the visual interpretation of each moment of a presentation carrying the meaning of the material.

Purpose

The purposes are many: storytelling, character portrayal, wit and manners, projection of ideas, philosophical and social discussion, propaganda, satire, burlesque, travesty and so on; the playwright's intent. The important thing for the director is to recognize the purpose in order to know where to focus the emphasis and what controls to exercise.

Rehearsal	Cue-to-cue Rehearsal	– the focus is on setting and running the technical cues. No actors are required.
	Blocking Rehearsal	– the focus is on establishing movement patterns and placement.
	Dress Rehearsal	– a non-stop rehearsal that involves all elements of production minus the audience.
	Polishing Rehearsal	– the focus is on timing, pacing and pointing and building from French scenes, to acts, to full runs of the show.
	Pick-up Rehearsal	– the focus is on the remounting of a production.
	Tablework Rehearsal	– the focus is on script reading and discussion for interpretive purposes.
	Technical Rehearsal	– the focus is on the incorporation of all technical aspects of the production with the actors.
	Working Rehearsal	– the focus is on the creation of business and development of the characters, both physically and emotionally.
Rising Action	The detailed struggle of the characters to overcome the conflict.	
Sequence	The tying together of units on stage using space. It is rhythm in composition; rhythm of distances between figures or groups of figures on stage.	
Stability	The element of composition that pulls or ties down the picture to the stage both confining and defining the space.	
Stage Movement	The movement of a character from one place or level on the stage to another. The lines and direction of the movement have their own value.	
Tableau	Individual, pair or group stationary pose or picture that communicates an idea, an emotion or tells a story.	

DIRECTING SAMPLE EVALUATION CHART

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 241-242.

The student demonstrates the ability to:						Comments
1. discuss the function of the director						
2. define the terms **directorial concept** and **artistic unity**						
3. recognize that **directorial concept** should lead to **artistic unity**						
4. understand the need for research relevant to the chosen play and **directorial concept**						
5. understand the need for the **director's book**						
6. define the terms **composition**, **picturization** and **stage movement**						
7. understand methods of **emphasis**: body position, stage area, plane, level, contrast, space, repetition						
8. discuss the necessity for variety to enhance **emphasis**						
9. use types of **emphasis** within an exercise/project: **direct**, **duo**, **secondary**, **diversified emphasis**						
10. apply **compositional** elements of **stability**, **sequence** and **balance** to reinforce **emphasis** within an exercise/project.						

DIRECTING BIBLIOGRAPHY

BASIC LEARNING RESOURCES

Wilson, Edwin. *The Theater Experience*. Fourth edition. Montreal: McGraw-Hill Book Co., 1988.

This book is an excellent reference text, not because it provides in-depth information, but because it is one of the few books that attempts to survey all the elements that comprise the theatre experience.

Part I deals with the key role that the audience plays in a theatre event, the link between theatre and culture, and the role of the critic.
Part II covers theatrical genres — tragedy, comedy, farce, tragicomedy.
Part III deals with the playwright, dramatic structure, musical theatre and dramatic characters.
Part IV deals with acting and directing.
Part V deals with the elements of design: environmental, visual and aural. Included are chapters on stage types, stage scenery, lighting and sound, costume and makeup.
Part VI explains how all the elements are brought together in the production of the play.

There are five appendices to the book. The first deals with realism and non-realism. The second deals with theories of comedy and tragedy, the third with technical terms, the fourth with major theatrical forms and movements and the fifth with the parallels between the theatre and society, politics and culture, throughout history.

The book contains useful footnotes for each chapter, chapter summaries and topics for discussion. It is punctuated with excerpts, analyses and pictorials of well-known plays, productions and Broadway stars.

RECOMMENDED LEARNING RESOURCES

Dean, Alexander and Lawrence Carra. *Fundamentals of Play Directing*. Fourth edition. New York: Holt, Rinehart, and Winston, 1980.

The "fundamentals" of directing referred to in the title are: composition, picturization, movement, rhythm, pantomimic dramatization. Each is explored in-depth in Part 3 ("Five Fundamentals of Play Direction").

Additionally, the book briefly explores the theoretical assimilation of drama as "art" and the director's function — including both historical and contemporary aspects of directing.

Also included are chapters specifically addressing acting technique.

While the basic principles of directing are treated in reference to a proscenium configuration, Part 4 ("Central Staging") acknowledges different stage configurations and indicates adjustments that would have to be made by the director. Part 5 ("Production Procedures") looks at: tryouts and casting, rehearsals, directing the play, directing musical comedy.

Appendix A includes: a glossary of terms for the stage and its equipment, detailed information about set, lighting and sound equipment, backstage terminology, descriptions of duties of technical staff and stage managers.

Appendix B includes practical exercises for body, voice and emotion.

Directing is a complex task to teach and to learn. This introductory book, however, is very accessible for both teachers and students.

OTHER LEARNING RESOURCES

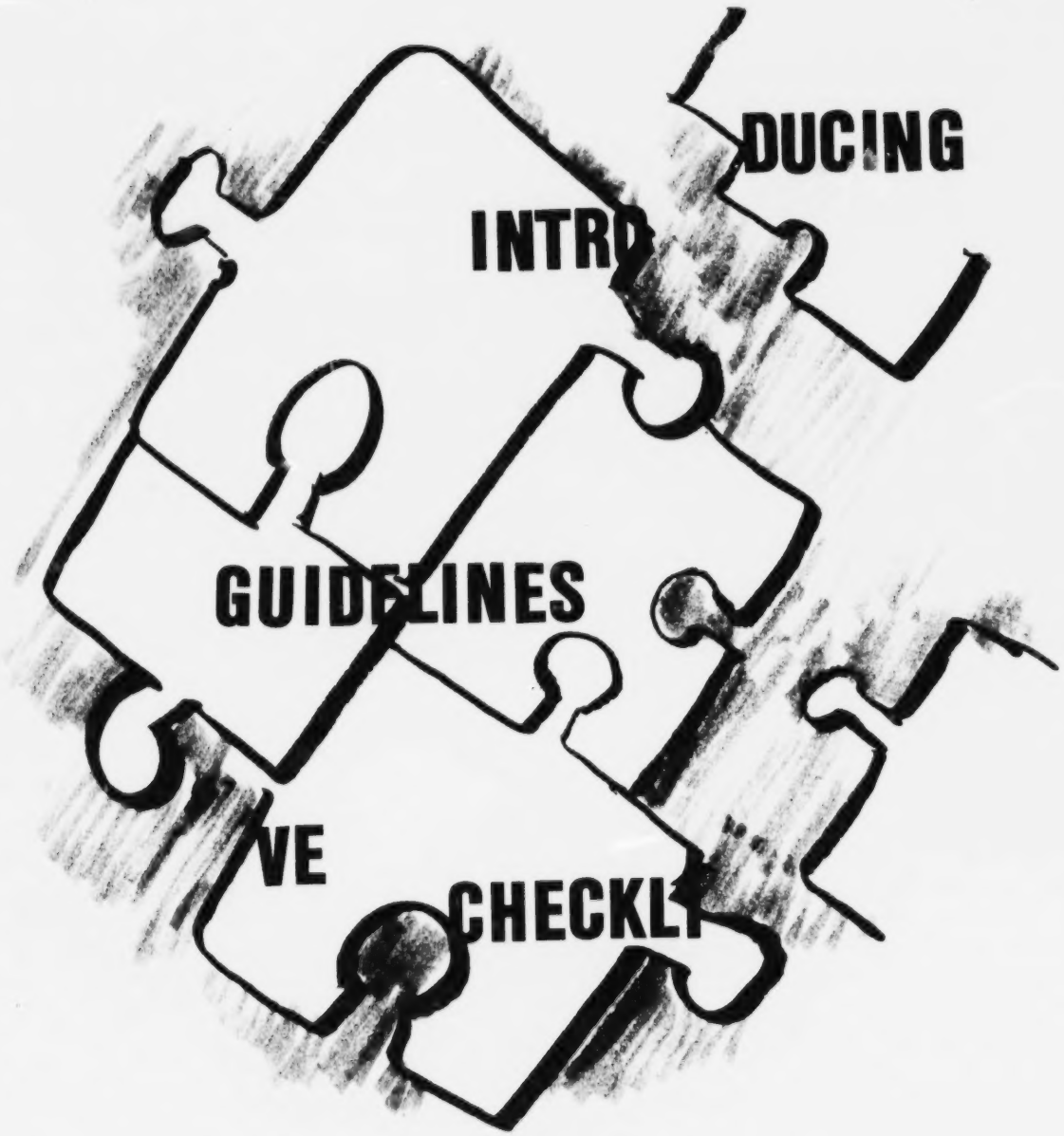
Cohen, Robert and John Harrop. *Creative Play Direction*. Second edition. Englewood Cliffs: Prentice–Hall, 1984.

> This book identifies and extrapolates upon four essential focuses of play direction: interpretation, composition, acting and style. It provides insight into collaborating with actors, designers and production crews. It is framed with two excellent chapters: an introductory one detailing the director's function, today and throughout history, and a culminating one (entitled "Putting It All Together") dealing with ". . . the orderly process of directorial creativity as it is usually carried out . . . ," which looks at selecting the play, researching, conceptualizing, budgeting, scheduling, staffing, designing, casting, rehearsing, building, teaching and dressing.
>
> Contained is a useful index and selected bibliography.

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Learning Resources Distributing Centre, 12360 – 142 Street, EDMONTON, Alberta, T5L 4X9, telephone (403)427–2767.

CHAPTER 5

PROGRAM PLANNING



INDICATORS OF AN EFFECTIVE PROGRAM

The following indicators will be apparent in a well–planned program.

Program

There should be evidence of:
- program planning (year plan, unit plans, lesson plans, extracurricular plans) and time for such planning
- annual allocation of funds for equipment and supplies
- clearly stated philosophy, goals and objectives (derived from Alberta Education, district, system and school)
- sequence and development
- varied activities (cognitive, psychomotor and affective emphases) and projects
- clearly stated student evaluation strategies
- joint planning with other subject areas (to encourage crosscurricular activity) and time for such planning
- communication with feeder schools.

Program Delivery

There should be evidence of:
- annual allocation of funds for equipment and supplies
- established routines for beginning and concluding lessons
- clearly communicated instructions, directions and expectations
- consistent and effective control signals
- established procedures for forming partners/groups
- effective questioning and answering
- structured lesson plan: warmup activities, learner expectation development activities, closure activities
- established procedures for individual/group presentations
- variety of instructional methods/learning processes
- teacher/student evaluation/critiquing
- skillful direction of students' energies
- praise and confidence building
- opportunities for involvement of all students
- a positive, confident approach to instruction and to the student, fostering mutual respect
- an attractive, safe, learning environment
- concern for individual student development
- a positive working relationship with professional and support staff.

Program Response

Most students:
- follow established routines, signals, directions
- are on task and involved (work with concentration/focus)
- can contribute constructive evaluation of self and others
- demonstrate respect for the work of others
- are obviously enjoying/responding to activities
- are comfortable communicators with each other and teacher
- are eager to express opinions/advance ideas
- work in a collaborative manner
- can articulate what they are doing, and its purpose
- are not afraid to risk (exhibit trust in self and others)
- will have positive attitudes to learning
- are "team" players
- will commit to the responsibilities/discipline of presentation on and offstage
- have an understanding of human emotions and can control emotions
- are creative, imaginative thinkers
- exhibit good observational skills
- can assume leadership roles where appropriate
- are cognizant of and practise safety policies and procedures
- demonstrate respect for the program.

CONSIDERATIONS FOR PROGRAM PLANNING

Philosophy

The design of the program should reflect the provincial philosophy statement for drama, the philosophy of the school system and the philosophy of your school.

It is important, when designing the program, to be very clear which of the school's expectations will influence the structuring of the curricular program and which will be addressed by the extracurricular program.

Frequently, the philosophy of the school concerning drama is defined in terms of the school's expectations, culture and traditions.

a) Some might expect drama to profile the school within the community, to act as an integrator with other subject areas and/or to act as a supplier of entertainment and services for certain school activities.

b) Consider the number of students taught.

c) Consider the number and type of performances expected — full-length plays, lunchbox theatre, feeder school tours, festival involvement, integration with other school activities, assemblies and rallies.

Students

Within the parameters of this curriculum, the students' cultures, backgrounds, interests, experience and expectations must be considered. Decisions concerning the degree of integration among DISCIPLINES, the selection of forms/components to be explored, the structuring of specific projects and methods of evaluation should reflect the students being taught.

Teacher

Because drama involves many specialized areas, the teacher's expertise and interests will strongly influence the program's direction and focus. However, an expectation of this curriculum is that teachers will need to set, as a goal, the need to gain expertise in areas where they lack knowledge.

Timetable

If building a program, three-credit Drama 10 could enable twice the number of students to be taught within a given semester or year and should be considered. If the program is well established and a concern is to provide more elective opportunities beyond the required content, five-credit courses are essential.

In semestered schools, the term in which a course is scheduled could be influenced by the natural sequence of drama courses, other courses offered at the same time, and the type, complexity and desired outcomes of the projects within the course.

Staff/Community

The opportunity for integration of drama with other school programs should be considered.

By identifying the interests and expertise of school staff, students and members of the community, opportunities for team-teaching and use of resource people may be explored.

Facilities

Because this curriculum demands a wide variety of written, movement, technical and performance activities, the design of facilities is crucial. While this curriculum and the students are best served by a specialized facility, requirements of this curriculum demand, minimally, a large open space. The elective content of the program will be affected directly by the quality and nature of the facility. Indeed, some elective content specifically demands a specialized facility.

If the facility has not been designed for the teaching of drama, to what extent can it be adapted? Appropriateness of size and flexibility of space, performance configurations, and accessibility of storage will greatly influence the design of the program.

If the facility is shared, the type of class(es) and percentage of time involved will influence the structure of the program. The sharing of facilities demands reasonable planning and cooperation.

These concerns relate equally to the extracurricular program.

Equipment

Although minimum requirements of this curriculum have been written to demand no specialized equipment, the availability of specialized equipment will influence the selection and exploration of some of the elective content of the program. Consideration could be given to using community resources and facilities. Further consideration must be given to long-range planning for obtaining, maintaining and upgrading equipment. NOTE: additional information on facilities and equipment can be found on p. 152.

Budget

The extent of budgets will greatly affect the design and development of the program. Teachers should acquaint themselves with the types of budgets available within their schools. Frequently, the following budgets, or versions of them, may be accessed:

a) supplies
b) equipment
c) resource; e.g., books, software, media materials
d) extracurricular.

Extracurricular

When designing the extracurricular program, consider the school's philosophy regarding extracurricular activities, curricular program, time, resources/resource people, budget, facilities, equipment and involvement with other school activities or community groups.

APPROACH

Integrated and Unit

This curriculum is set up to accommodate a variety of teaching approaches. Although DISCIPLINES can be taught as separate units of study it is intended that they be integrated through the use of forms, components and activities. Regardless of sequence, all required learner expectations from each DISCIPLINE must be covered by the conclusion of Drama 10, 20 or 30 as indicated in the scope and sequences charts on pp. 8–9. NOTE: ORIENTATION learner expectations are integrated throughout (see sample programs pp. 154–168.)

Cognitive, Affective and Psychomotor Emphases

Many learner expectations within DISCIPLINES can be taught with a cognitive, affective or psychomotor emphasis. This is illustrated in Chapter 6 where individual lesson plans are identified in terms of a specific emphasis.

INTRODUCING THE ELECTIVE COMPONENT

In June 1985, the Government of Alberta released a policy statement entitled "Secondary Education in Alberta." This document outlines the principles and framework for the review of current courses and development of future programs for secondary schools in Alberta.

Principle Number 7 from the policy states that "Secondary education programs must recognize and must be adapted to meet the wide range of needs and abilities of students." This principle of program adaptation at the senior high level is reflected in the "Framework for Secondary Education Programs" by the following.

Each course will have an elective component that shall be 30% of the instructional time. The elective component, consistent with the content and objectives of the required component, provides opportunities to adapt or enhance instruction to meet the diverse needs and capabilities of individual students. Based on demonstrated student needs and interests, as well as local community needs, the elective component provides enrichment and remediation.

UNDERSTANDING THE ELECTIVE

Definitions

Elective: mandatory, adaptive, allowing for change and adjustments to make more suitable.

Enrichment: instruction can be enhanced through enrichment activities that allow opportunities for higher-level thinking processes, for definition and exploration of issues and for more complex and demanding assignments.

Remediation: teachers may adapt instruction by providing additional assistance, reinforcement and remediation to those students having difficulty with required content.

GUIDELINES

The elective component:

1. is mandatory
2. encourages teacher flexibility in adapting content, teaching strategies, instructional time, evaluation activities and learning resources
3. provides for enrichment and for additional assistance to those students having difficulty with required content
4. provides opportunities for innovation and experimentation
5. allows specific individual and/or group needs to be met
6. is not intended to provide acceleration or advanced placement, and therefore avoids unnecessary and substantial overlap with other courses or with courses at a higher level.

MEETING THE ELECTIVE

This curriculum has been developed to encompass the flexibility provided for by the elective component. Certain learner expectations are required at various levels. Through the appropriate selection of forms, components and activities, individual needs and interests of students can be met.

3 Credit Program — Drama 10/20

The elective component will most likely be met through the selection of forms and components. Possible activities: exploration of themes, films/videos, guest artists/experts, research, touring, integrations with other school programs.

5 Credit Program — Drama 10/20/30

One might consider expanding the elective component through:

a) the study of additional forms and components
b) the study of non-required learner expectations where appropriate
c) possible activities — self-initiated projects, self-directed studies, research, peer teaching, exploration of themes, establishment of specialist crews, integrations with other school programs, guest artists/experts, student mentors, attending performances, critiquing outside performances, films/videos, extracurricular workshops, festivals, skill extensions, career awareness, touring, assisting the community and field trips.

FACILITIES AND EQUIPMENT

Due to the specialized nature of many drama activities, drama programs are best delivered and drama students are best served by having available appropriately specialized facilities and equipment.

Where these are in place, either through new construction or renovation/upgrading, programs are consistently strengthened both through the increased ability to offer enhanced instruction and through the increased sense of ownership and pride brought to their studies by drama students.

The Drama Complex includes primary spaces (the drama studio and the theatre) and contiguous spaces (storage areas, workshop, makeup/dressing rooms, washrooms/showers, rehearsal rooms).

Many of the "forms" and "components" in drama may involve performance. Thus the drama studio (instructional space) must be designed and equipped to allow this to happen. Where this is so, instruction, projects, presentations, demonstrations and workshops can occur while the theatre is being used for other purposes, which often will be the case. And often, this kind of intimate performing space is better suited to certain projects and productions than is a larger theatre.

Yet a theatre is of fundamental importance in the drama complex. While the *Senior High Drama Program of Studies* does not insist on theatrical production, as such, in fact this kind of formal presentation is often a natural outgrowth of healthy curricular and extracurricular drama programs. Most schools and their communities value displaying student achievement in all areas. In drama, theatrical production has long been considered one of the prime vehicles for such display.

Productions will often involve large casts and large audiences. As well, these typically will involve sophisticated lighting, sound, and scenic needs. These needs, coupled with those of other areas (music, concerts, community events, etc.) are best met with a well-designed theatre in which current technology and comfort of the audience has been given reasonable attention.

Electronic equipment should come as close as possible to matching current technology of the type students could experience in community and professional theatre.

It should be understood that dimming and sound systems are modified and upgraded constantly and that they have a general life span of five to eight years. Upgrading must be planned into these systems.

Wherever possible, equipment items should be interchangeable between the theatre and the drama studio.

In the design of new facilities and the renovation/upgrading of existing ones, and in the equipping of these facilities, it is critical to employ the advice of a number of well-informed people. Available resource people include experienced senior high drama teachers, drama supervisors, school administration, the Alberta Education Fine Arts Consultant, school buildings services — Alberta Education, university and college drama/theatre departments, architects, professional theatre consultants, and theatre equipment suppliers. Information drawn from a variety of sources can help to prevent costly errors.

More detailed specifications and rationales may be found in the Calgary Board of Education publication: *Senior High Drama Facilities and Equipment Guidelines – 1988.* This document is available through the Calgary Board of Education, Drama Team, Program Services Centre, 2519 Richmond Road SW, Calgary, Alberta T3E 4M2 (telephone 294-8671 or 294-8211).

PROGRAM PLANNING ELEMENTS

These program planning elements are intended to assist teachers as they develop their year plans. Sample programs have been developed with these fundamental planning considerations in mind.

Purpose:	goals and objectives of the provincial *SENIOR HIGH DRAMA PROGRAM OF STUDIES.*
Concepts, Skills and Attitudes Content:	ORIENTATION and DISCIPLINE learner expectations to be acquired.
Forms/Components:	forms — modes of exploration that can end in presentation. Components — possible areas of study that enhance communication within each DISCIPLINE.
Approach:	integrated/unit/combination.
Time:	allocation of instructional time to provide a balanced program.
Resources:	basic, student-recommended, teacher-recommended, supplementary or other instructional resources for the program.
Evaluation:	based on ORIENTATION and DISCIPLINE learner expectations through such techniques as oral examination, written examination, demonstration, question and answer, tests, class discussion, conferences, observation, etc.

SAMPLE PROGRAMS AND UNITS

The following sample programs and sample units illustrate variations in grade level, course level, timetable and teacher approach (unit, integrated, combination).

These may be used to assist the teacher in designing programs particular to circumstances in his/her own school.

These are examples only and do not necessarily reflect all of the factors of the PROGRAM PLANNING ELEMENTS. The sample programs should be used in conjunction with the planning elements (above) and with the considerations for program planning information to be found on pp. 148–149.

SAMPLE PROGRAM A

COURSE: Drama 10

TIME: SEMESTERED – 19 weeks x 6 classes per week = 114 classes
(66 minutes per class)

CREDITS: 5

SPECIAL CIRCUMSTANCES/NOTES

This program assumes many students with no background in drama. With the exception of "Beginnings," this program could be taught in any order. Technical components would be taught as needed. Time spent would be adjusted depending on the group.

APPROACH: Combination

Unit	Description	Learner Expectations
Beginnings (4 weeks)	• orientation style activities to become comfortable as a group and with the kinds of activities associated with a drama class • through warmups, games and teacher–lead activities, some learner expectations in **MOVEMENT**, **SPEECH** and **IMPROVISATION** are also covered	ORIENTATION: #1–4, 6–11, 13–17, 20–21 MOVEMENT: #1–5, 7–9, 11, 13, 15, 17 SPEECH: #1, 2, 6, 9, 10, 14 IMPROVISATION: #1–3, 5, 8, 12, 15
Planned Improvisation (3 weeks)	• activities focus on different aspects of a scene — plot, beginnings, endings, entrances, exits, characters, setting, mood, etc. • problems start as fairly simple — five minutes to prepare, building to full improvisation requiring planning and polishing	ORIENTATION: #5, 18, 22 IMPROVISATION: #4, 7, 9–11, 15, 18, 19, 21–28, 30, 31 MOVEMENT: #18
Major Project (1 week)	• planned, polished improvisation with a technical component • same must end with "something left on stage" — Viola Spolin	TECHNICAL THEATRE/DESIGN Learner expectations will vary depending on what special effect is used to end the scene. May be a sound, a prop, lighting effect, etc.

Sample Program A (continued)

Unit	Description	Learner Expectations
Creative Movement (2–3 weeks)	• teacher leads movement classes using a variety of music types • unit starts with everyone working at the same time and gradually works to performance to teacher selected music and then music of own choice • students choose own groups which allows for variety of movement types • lighting may be taught here to create effects for movement	ORIENTATION: #19 MOVEMENT: #6, 8, 9, 12, 16, 19, 20, 22, 25–27 TECHNICAL THEATRE/DESIGN lighting: #1–10, 13, 15, 17, 20, 21 sound: #14
THEATRE STUDIES (2 weeks)	• overview of theatre history • groups research various periods for presentation to the class	THEATRE STUDIES: #1, 2 SPEECH: #3, 7, 11, 12, 14
Mime (2 weeks)	• may be restricted to pantomime but can go into classical mime and the major illusions if class desires and workshop leader available to teach the illusions • performance project varies with the group	MOVEMENT: #10, 11, 14–15, 21, 23, 24, 27 TECHNICAL THEATRE/DESIGN component taught will depend on the project, costume, lighting, and/or sound
Radio Play (2 weeks)	• project: groups must develop original radio plays • must include music and sound effects • if equipment is available may tape the radio play, but generally perform live behind a curtain with music and some of the sound effects on tape	SPEECH: #4, 5, 8, 11–13 TECHNICAL THEATRE/DESIGN sound: #2, 7, 8, 10, 11, 14, 16, 17, 21, 22 IMPROVISATION: #6, 7, 11,14, 16, 17, 20, 29
Unplanned Improvisation (1 week)	• spontaneous improvisation: games and exercises	IMPROVISATION: #6, 7, 11, 14, 16, 17, 20, 29

SAMPLE PROGRAM B

COURSE: Drama 10

TIME: SEMESTERED – 19 weeks x 3 classes per week = 57 classes
(66 minutes per class)

CREDITS: 3

SPECIAL CIRCUMSTANCES/NOTES

Most students do not have a background in drama.

APPROACH: Combination

Approach	Forms Incorporated	Learner Expectations
Integrated	• tableau (2 weeks) • warmups (1 week)	ORIENTATION: #1–22 (always) MOVEMENT: #1–9, 12 and 13, 17, 18, 20, 21 SPEECH: #1–7, 10, 12
Unit	• mime • stage fighting → (7 weeks)	MOVEMENT: #10, 14–16, 19, 22–27
Integrated	• planned improvisation • spontaneous improvisation • readers' theatre • choral speech → (7 weeks)	SPEECH: #8 and 9, 11, 13, 14 IMPROVISATION: #1–32 THEATRE STUDIES: #1, 2
Unit	• lecture/application (2 weeks)	TECHNICAL THEATRE/DESIGN management

SAMPLE PROGRAM C

COURSE: Drama 10

TIME: UNSEMESTERED – 38 weeks x 4 classes per week = 152 classes
19 weeks x 4 classes per week = 76 classes
(50 minutes per class)

CREDITS: 5 – All Year A unique situation – students will cover all learner expectations by the end of January and may leave with three credits or they may stay in for five credits by covering the additional learner expectations.

3 – Half Year

SPECIAL CIRCUMSTANCES/NOTES

This can be a full year or a half year course. This program assumes the student has some previous background in drama but can be adjusted to suit a class that has no training whatsoever.

N.B. Through the diagnostic activities, the teacher should decide which DISCIPLINE to approach first. Therefore, the units should be taught in an order suitable to where the students are. After each DISCIPLINE is taught, the teacher may want to come back to ORIENTATION to help decide where to proceed next.

APPROACH: DISCIPLINE

Unit	Description	Learner Expectations
ORIENTATION September (3 weeks)	Overview: warmup, rules, journal introduced, classroom behaviour skills, personal development skills, diagnostic activities explored	ORIENTATION: all learner expectations #1–22

Outlined below is one possible program that may be used.

MOVEMENT September–October (3 weeks)	• creative movement • choreographed movement to music (group dynamics)	MOVEMENT: #1–27 IMPROVISATION: #1–7, 9–10, 13, 15–16, 21–23, 27, 29, 31, 32
IMPROVISATION October–November (5 weeks)	• tableau • theatre sports • planned and spontaneous improvisation • character • setting • plot • rules of improvisation → taught in the context of theatre sports *teams compete in class as a culmintive activity: • video introduced • tape competitions • analysis of the discipline	MOVEMENT: #1–27 IMPROVISATION: #1–31, 32 SPEECH: #1–3, 7–11, 13–14 TECHNICAL THEATRE lighting: #1–10 properties: #1–6

Sample Program C (continued)

Unit	Description	Learner Expectations
SPEECH November–December (4 weeks)	• introduction to speech by preparing a Christmas poem — that may end in presentation • readers' theatre introduced • this convention to be used in the delivery of the above	SPEECH: #1–14 MOVEMENT: #1–6, 10–13, 25 IMPROVISATION: #1–8, 10–12, 14–16, 18–26, 28–32 THEATRE STUDIES: #1, 2 TECHNICAL THEATRE/DESIGN set: #1, 2
THEATRE STUDIES January (4 weeks)	• a readers' theatre play introduced; e.g., "The Brick and the Rose" • the script will be studied at this point	THEATRE STUDIES: #1, 2 TECHNICAL THEATRE/DESIGN set: #1–8, 11

Review of first term. Exam given as a mid-term for those students who are in for five credits all year. Students by this point have covered all required learner expectations for Drama 10 and may leave with three credits.

THEATRE STUDIES February–April (10 weeks)	• exploration of the process of "script to production" of the chosen readers' theatre piece • style • history • set/costume • character → movement → improvisation • speech • plot • video recording • analysis • production (lighting, set/costume, house management) → workshop	SPEECH: #1–14 MOVEMENT: #1–27 IMPROVISATION: #1–32 THEATRE STUDIES: #1, 2 TECHNICAL THEATRE/DESIGN costume: #1–3 management house: #1–4
IMPROVISATION April–May (4 weeks)	• collective creation • working in a group — decide upon an issue and create a collective around it • brainstorming • research • spontaneous improvisation • analysis • planned improvisation – character – set – plot	SPEECH: #1–3, 7–11, 13–14 MOVEMENT: #1–27 IMPROVISATION: #1–32 THEATRE STUDIES: #1, 2 TECHNICAL THEATRE/DESIGN costume: #1–5
Review/Enrichment May (2 weeks)	• review and spare time to be used to enrich any of the above or may be used to lengthen any of the above	

SAMPLE PROGRAM D

COURSE(S):	Drama 10/20
TIME:	UNSEMESTERED – 38 weeks x 4 classes per week = 152 classes (50 minutes per class)
CREDITS:	5
SPECIAL CIRCUMSTANCES/NOTES	
	This is a combined class.
APPROACH:	Thematic — the first two units are taught as one to build group dynamics and community.

Unit	Description	Learner Expectations
ORIENTATION September (3 weeks)	• to get an overview of students' skills • to build group dynamics between both courses	ORIENTATION: all learner expectations, #1–22
A Collective Creation "Teenagers are O.K." October (4 weeks)	• theme will be generated by students • once decided, collective may be approached as outlined below	MOVEMENT: #1–24 IMPROVISATION: #1–36 SPEECH: #1–15, 17–19, 21
	• movement — explore emotions that teens might face • character — explore different stereotypes given to teens; e.g., "preps," "headbangers" • relationships to others — parents, peers, adults • music — used to explore values and current issues of teens – pieces of music explored may be used in the final collective • building a scene — how do we put together what we have explored to get our message across? – planning – music – message – flow of ideas from beginning to end • rehearsal — workshop format • presentation — collective creation may be video-taped and used for evaluation	TECHNICAL THEATRE/DESIGN costume: #1–4 lighting: #1–10 properties: #1–5, 7 set: #1–3, 11 sound: #1–8, 9–10 ACTING: #3–7, 9–10 PLAYWRITING: #2, 4–6

Sample Program D (continued)

Unit	Description		Learner Expectations
Collective (continued) "You're On: Radio/Television" November–December (5 weeks)	evaluation — self evaluation, group evaluation, process evaluation • at this point students will be divided into a 10 and 20 group • as a class, brainstorm role of the media • narrow down and discuss role of radio and television		THEATRE STUDIES: #3 MOVEMENT: #1–8, 10–13, 18–20, 22–29 IMPROVISATION: #1–7, 8–15, 21–38 SPEECH: #1–24
	10	**20**	
	survey one hour of radio	survey three hours of television	
	classes come back and share findings		
	what are important qualities you must take into consideration for radio broadcasting? – information – voice – music choice – sound effects	what are important qualities you must take into consideration for television? – information – voice – acting – camera awareness and terms	TECHNICAL THEATRE/DESIGN costume: #1–8 lighting: #1–13, 17 makeup: #1–10 properties: #1–4, 5, 7 sound: #1–19, 21
	project divided into four sections	project divided into four sections	
	Section 1: tape work: sound effects • create three minutes of sound effects (students must explore various modes of doing the above)	Section 1: video work: how to operate the camera • explore the different shots available: fade, long shot, medium shot, close–up, extreme close–up produce a piece of work to illustrate the above	ACTING: #3–17 PLAYWRITING: #1–13

Sample Program D (continued)

Unit	Description		Learner Expectations
Radio/Television (continued)	Section 2: tape work: character • through voice control, the students will make a tape to illustrate various characters	Section 2: video work: voice and sound • explore how voice, music and sound effects affect work	
	Section 3: tape work: music with a message • students will choose music with a message • they will introduce piece on tape • whole song will not be played — only the part with a message • four songs will be done	Section 3: shooting script • write a description of visuals and their corresponding shots for a 60–second television script of a demonstration	
	Section 4: tape work: presentation on tape that delivers a message that speaks to teens • format to be followed: – pick a theme; e.g., self–esteem – find music that speaks to the above – combine the above into a one minute integrated tape presentation – sound effects may be used	Section 4: video work: production of students' television script	
	*at this point, both groups share their work with each other — critique and evaluation		

Sample Program D (continued)

Unit	Description	Learner Expectations
SPEECH "I Have Something to Say" January–February (3 weeks)	students will study script/text interpretation (audition pieces) • how we speak • vocal quality terms explored • subtext • mood • emotion • characterization • sense recall **10** | **20** oral interpretation of a poem | audition piece to be presented *students will prepare the above through workshop approach – presentation – video – critique and review	MOVEMENT: #1–10, 12–15, 18–25, 26–29 IMPROVISATION: #1–15, 18–36 SPEECH: #1–24 TECHNICAL THEATRE/DESIGN costume: #1–18 lighting: #1–3, 8, 9, 16, 17 ACTING: #1–17 THEATRE STUDIES: #1–3
The Play — "Antigone" February–April (8 weeks)	• the process of "Script to Production" • as a small group, class will study the play "Antigone" by Sophocles, that may end in production • introduction through improvisation on theme exploration • explore: – style – history – set – character (movement, improvisation) – speech – plot *style of this play is such that it lends itself to a natural split	MOVEMENT: #1–30 SPEECH: #1–24 IMPROVISATION: #1–39 ACTING: #1–28

Sample Program D (continued)

Unit	Description	Learner Expectations
	10 / **20** • to work on the chorus: / • to work on the lead characters: – costume – makeup – set design – vocal – acting — character *workshop rehearsal using acting units may be used as a technique to lead to production *if ready, may be presented to public: – production – video – critique and evaluation	THEATRE STUDIES: #1–3, 7, 8, 13, 14 TECHNICAL THEATRE/DESIGN costume: #1–8 lighting: #1–24 makeup: #1–10, 11–16 properties: #1–9, 16, 18, 20 set: #1–8, 11
"A One–Two: Stage Fighting" May (4 weeks)	*as a single group: • rules set • steps of stage fighting taught • different moves to create the illusion taught; e.g., punch, knee in stomach, pull hair • to choreograph a fight scene • to put a fight scene into a planned improvisation for presentation • video • critique and review	MOVEMENT: #1–29 SPEECH: #1–13, 17–21 IMPROVISATION: #1–7, 9–15, 18–31, 33–36 ACTING: #3–7, 9–10
June (2 weeks)	this time may be used as a review/ enrichment period for any of the above, or to lengthen any of the above	

SAMPLE PROGRAM E

GRADE: Drama 20 and 30 (two separate courses)

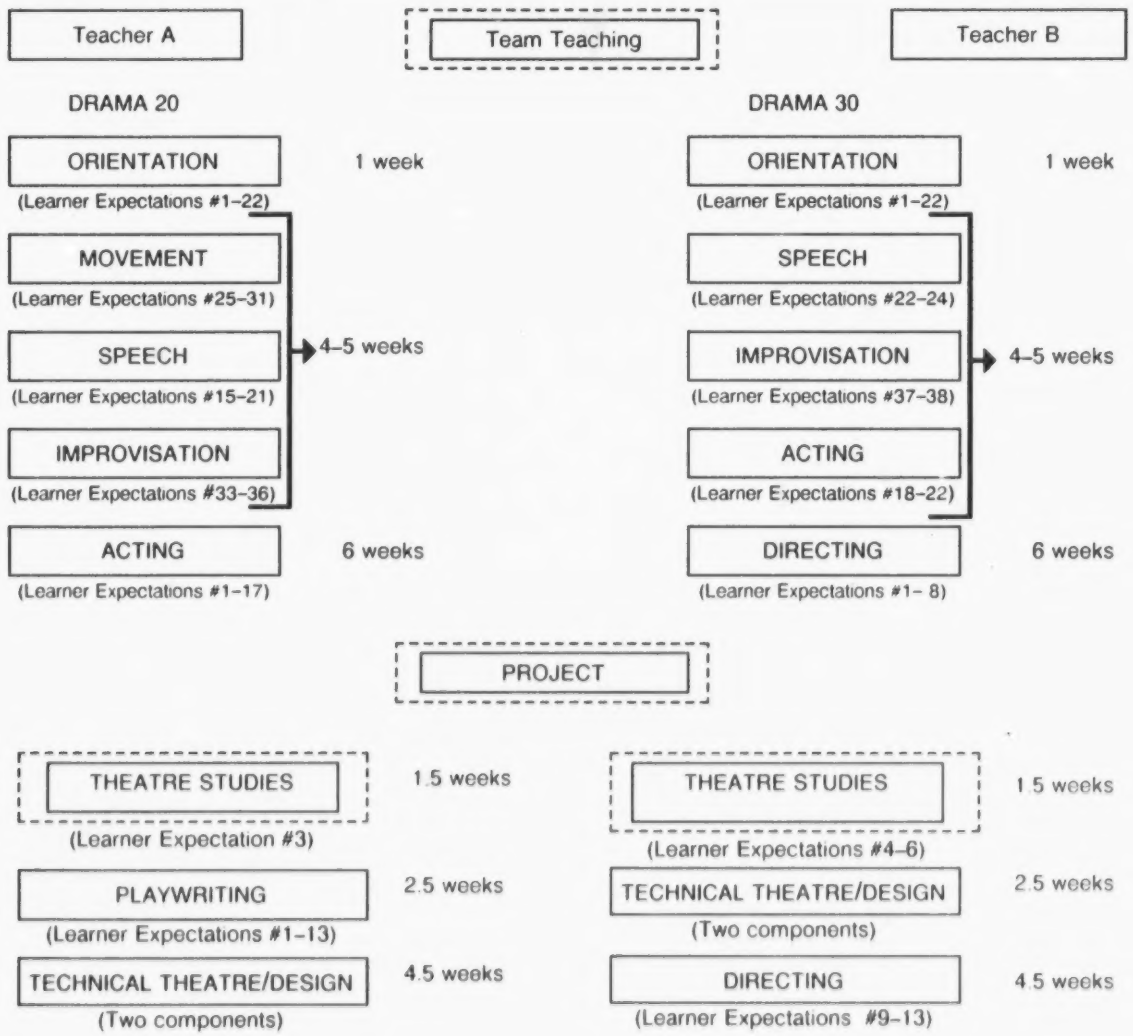
TIME: SEMESTERED – 19 weeks x 6 classes per week = 114 classes
(66 minutes per class)

CREDITS: 5

SPECIAL CIRCUMSTANCES/NOTES

Two teachers team–teaching Drama 20 and 30. Separate classes sometimes; combined classes sometimes, based on teacher expertise. Drama 20 and Drama 30 are back–to–back on the time table. "Project Work" involves Drama 30 directing Drama 20.

APPROACH: Combination



SAMPLE PROGRAM F

COURSE:	Drama 30
TIME:	UNSEMESTERED – 38 weeks x 4 classes per week = 152 classes (50 minutes per class)
CREDITS:	5
APPROACH:	Discipline approach leading into a thematic approach. At this point, the students are at a performance level and preparing for production through study.

Unit	Description	Learner Expectations
ORIENTATION	• overview: reminder of rules, journal outline, classroom behaviour skills, personal development skills and diagnostic activities explored	ORIENTATION: #1–22
MOVEMENT	• group dynamics explored • movement to explore awareness and choreography	MOVEMENT: #1–31 IMPROVISATION: #1–7, 9–10, 13–16, 18, 21–23, 27–35, 37–38
THEATRE STUDIES	• study a notable play for understanding of theme, plot, character, motivation, time period, costume	THEATRE STUDIES: #4–6, 10–12, 16–18 TECHNICAL THEATRE/DESIGN costume: #1–3, 8
TECHNICAL THEATRE/DESIGN	• explore elements of set design and apply them to: a) designing a set for the play studied previously ("The Glass Menagerie") b) construction of a miniature model to scale of the set created in (a) above c) presentation of miniature to the class — open for questions, comments, discussion — critique	THEATRE STUDIES: #1–7, 8, 10, 14, 15, 17–21 TECHNICAL THEATRE/DESIGN lighting: #1–3, 8, 9, 22 properties: #1–3, 5, 6, 15, 18–20 set: #1–11, 14, 18–30
DIRECTING	• preparation for the staging of a unified dramatic presentation • introduction to the DISCIPLINE – role of the director – directorial concept	TECHNICAL THEATRE/DESIGN costume: #1–3, 15–18, 20

Sample Program F (continued)

Unit	Description	Learner Expectations
	• composition, picturization, movement and emphasis • these skills to be explored through improvisational approach • creation of sets for improvisation situations	IMPROVISATION: #1–7, 11, 13, 16, 21, 24, 28–30, 33, 35, 38
	• understanding and preparing a director's book (2–4 pages taken from the play students have been studying) • set used is the one students designed	DIRECTING: #1–30

MID–TERM EXAMINATIONS

Collective Creation	• brainstorm on issue that could be approached • follow the steps of collective creation • present to school (noon presentations or an invited audience) • critique	SPEECH: #1–3, 6–8, 10–11,14–24 MOVEMENT: #1–7, 12–14, 16–31 IMPROVISATION: #1–38 TECHNICAL THEATRE/DESIGN costume: #1–5, 9–10, 15 lighting: #1–6, 8–9, 16, 17, 21, 23, 24 makeup: #1–10 PLAYWRITING: #1–6, 8–13, 14, 18–19

At this point the process will lead to production. In this case a "Festival of the Arts" that will run for five nights has been chosen. At this time a one act play will be produced and directed for the Provincial High School Drama Festival.

Festival of the Arts	• a culminative activity and covers all DISCIPLINES • as a class, brainstorm "Festival of the Arts": – dates – possible programs – direction – playwriting – One Act Festival – producer – management – what is to be included? – where do we draw our resources?	

Brainstorming will give direction. Following is one possible program that could be used.

Sample Program F (continued)

Unit	Description	Learner Expectations
DIRECTING	• student direction: • choice of play (to be approved) can be student-written (scene, one act) – director's book – auditioning (to pull students from Drama 20 or class) – rehearsal sketch – workshop material – production — ready for Festival *students are encouraged to explore all styles of theatre before choosing	SPEECH: #1–24 PLAYWRITING: #1–16, 18–19 MOVEMENT: #1–7, 10, 12–13, 23, 25, 29–31 DIRECTING: #1–17, 19–28 IMPROVISATION: #1–7 TECHNICAL THEATRE/DESIGN costume: #1–3, 15–18, 20 set: #1–4, 19, 24–28 ACTING: #1–4, 16–17, 26–27 THEATRE STUDIES: #1–7, 10–12, 14, 18, 19
ACTING	• "One Act Festival" — students are cast from the Drama 30 class: – audition – script – rehearsal – production — to be presented at the "One Act Festival"	SPEECH: #1–24 MOVEMENT: #1–8, 10, 12–14, 17–21, 23–25, 28–31 IMPROVISATION: #1–38 TECHNICAL THEATRE/DESIGN costume: #1–8 makeup: #1–15, 18–24 properties: #1–9 ACTING: #1–28 THEATRE STUDIES: #1–7, 8–14, 18–21
TECHNICAL THEATRE/DESIGN	• allows students who have specific interest in this DISCIPLINE to pursue specific area • sound and lighting: responsible for setting all light and sound cues for "Festival of the Arts" • costume—makeup: responsible for research and costume cards for "One Act Festival" production • management: responsible for scripts, tickets, box office, front of house • stage management: to act as liaison between all technical persons and the teacher • properties and set: responsible for keeping a master props sheet and set design for each production • also responsible for gathering props and building set • production: "One Act Festival" • critique	TECHNICAL THEATRE/DESIGN costume: #1–22 lighting: #1–24 makeup: #1–25 management business: #1–6 house: #1–5 stage: #1–11 properties: #1–22 set: #1–28 sound: #1–11, 14–22

Sample Program F (continued)

Unit	Description	Learner Expectations
Theatre Sports	• introduce games by doing them, or review if students are familiar with theatre sports • competition can be open to spectators	SPEECH: #1–3, 9–15, 17–24 MOVEMENT: #1–31 IMPROVISATION: #1–9, 11, 13–38
Review of Theatrical Styles	• review • view movies to illustrate variety of styles in theatre • critique and compare	THEATRE STUDIES: #1–21

SAMPLE UNIT 1

COURSE(S): Drama 10, 20

TIME: UNSEMESTERED – 3 x 65 minute classes per week
Could be designed for one month.

SPECIAL CIRCUMSTANCES/NOTES

This program could be integrated with the English program.

APPROACH: Integrated

Integrated Unit for "Twelve Angry Men" by Reginald Rose

DISCIPLINES	Possible Areas of Focus	Possible Forms	Learner Expectations
MOVEMENT	• body language • personal/public space • use of space regarding emotions, attitudes, opinions mask and counter mask	• tableau • mime • mask	#1, 10, 12, 13, 18, 19, 23, 24
SPEECH	• vocal qualities (sound, tone): assertive, aggressive, convincing, hostile, halting pace	• radio plays	#9–11, 14, 15, 17–21
IMPROVISATION	• outscenes: first day in court, a lunch break, etc. • a change of evidence • stage business appropriate to space • stranger situations requiring problem solving	• planned and unplanned improvisation • readers' theatre • monologues • duologues • film/video	#3, 4, 7, 9, 10, 11, 14–16, 18, 19, 22, 24, 26–36
ACTING	• character history • why the opinions they have • personal lives versus professional lives • relationship development and how they change motivation	• same as IMPROVISATION	#1–17
TECHNICAL THEATRE/ DESIGN	• the Jury Room (historically) • elements affecting design staging • costumes (dated) • justice scales — the balance • constructing room • sound effects, lighting, costume construction, prop construction	• costumes • lighting • makeup • properties • set • sound	#1–3, 16, 17, 19, 22, 1–3, 5
THEATRE STUDIES	• history of legal system regarding play and time period • representational style • significance of play • TV play transferred to stage play • other plays with similar themes	• the script • the performance • the theatre	#1, 2, 7, 8, 13, 14
PLAYWRITING	• TV script to stage script • period change? • women added? • language used?	• structure	#1–3, 6, 10, 19–21, 26

SAMPLE UNIT 2

COURSE(S):	Drama 10, 20
TIME:	UNSEMESTERED – 3 x 65 minute classes per week Could be designed for one month.
SPECIAL CIRCUMSTANCES/NOTES	
	This program could be integrated with the English program.
APPROACH:	Integrated

Integrated Unit for "Our Town" by Thornton Wilder

DISCIPLINES	Possible Areas of Focus	Possible Forms	Learner Expectations
MOVEMENT	• mime of imaginary objects, etc. • movement transition from storyteller to character • from youth to age • mood • imaginary environments	• tableau • mime • dance drama • mask	#1, 10, 12, 13, 18, 19, 23–24, 27–31
SPEECH	• soundscapes • chanting • vocal variety • age • emotion • character voices (pitch, tone)	• monologues • duologues • choral speech • storytelling • oral interpretation	#9–11, 14, 15, 17–21
IMPROVISATION	• outscene • stage business (mime) • family relationships • "If you could come back and see . . ." • reunions	• planned improvisation • spontaneous improvisation • group drama • collective • choric drama • readers' theatre • story theatre	#3, 4, 7, 9–11, 14–16, 18, 19, 22, 24, 26–36
ACTING	• characterization (presentational) • character history • character relationship • transition • age/youth • full life cycle	• same as IMPROVISATION	#1–17
TECHNICAL THEATRE/ DESIGN	• colours, textures, shapes • choices • significant/symbolic set • costume, etc. • strong lighting, sound • historical look • gobos • intensities • sound creation • recording • prop construction	• costume • lighting • makeup • properties • set • sound	#1–3, 16, 17, 19, 22
THEATRE STUDIES	• historical period • presentational style • research into locale • significance of this play and influences to today	• the script • the performance • the theatre	#1, 2, 7, 8, 13, 14
PLAYWRITING	• storytelling • study of playwright • use of language (evocative) • how he moves back and forth in time		#1–3, 6, 10, 19–21, 26

SAMPLE UNIT 3

COURSE:	Drama 20/30
TIME:	SEMESTERED. Could be designed for one month, two months, three months, etc.
SPECIAL CIRCUMSTANCES/NOTES	
	This program may be integrated with social studies and/or English programs.
APPROACH:	Integrated
EVALUATION:	Performance piece, student video, research paper
RESOURCES:	1. *Rock Hardware* (Tony Bacon), New York: Harmony Books, 1981. 2. *Rock Voices* (Matt Damsker), New York: St. Martin's Press, 1980. 3. *The Illustrated Encyclopedia of Black Music* (Ray Bonds), New York: Harmony Books, 1980. 4. *Who's Who In Rock* (Michael Bone), New York: Facts on File, 1981. 5. *Great Rock Musicals* (Stanley Richards), New York: Stein and Day, 1980. 6. *Heart of Gold: 30 Years of Canadian Pop Music* (Martin Melhuish), Toronto: CBC Enterprises, 1983. 7. *Rolling Stone Magazine*.

The Role of Rock: A Themed/Integrated Unit

The history of the last three decades has many voices. This themed/integrated sample program uses Rock 'n' Roll (Rock) as a way to study, understand and find meaning in this post World War II era. Because of its breadth, this program easily touches upon other curriculum areas: physical education (the dance component), English (the stories, poetry, plays and films of the period), social studies (the issues, events and politics of the times — right up to and including South Africa and Paul Simon's "Graceland").

This unit could be covered in a semester, but it could take two.

Emphasis may be placed on where the teacher is most comfortable and where the students express the most interest. The unit could focus on a number of areas; e.g.,

a) A History of the Blacks — the roots of Rock from the Southern American plantations, to the urban shift to the cities, to black leadership, to Motown, to South Africa

b) The Protest Generation — the rise of the baby boom generation, the protests of the 60s, campus and city unrest, the emergence of the drug generation to the yuppie scene.

Sample Unit 3 (continued)

Unit Application	Possible Forms	Learner Expectations
• Rock 'n' Roll dances of the 50s/60s/70s/80s	• tableau, creative movement, mime, dance drama, choreographed dance, mask	MOVEMENT: #10, 16, 18, 19, 22–27
• song lyrics, political and social protest speeches; e.g., Martin Luther King, Malcolm X, Kennedy, Botha, Tutu, "Hair," "Superstar," "The Big Chill," "Blackboard Jungle," "The Breakfast Club"	• storytelling, oral interpretation, choral speech	SPEECH: #13, 15–24
• as above with shift in emphasis to DISCIPLINE; social unrest as seen through the rock generation, the acting out of the music through video	• creative drama, improvisation, group drama, collective, readers' theatre, scripted work, monologues, musical theatre, film/video	IMPROVISATION: #8, 11–13, 16–18, 27, 31, 32, 38
• "Bye Bye Birdie," "The Wiz," "Grease," "Superstar," "Hair," "Tommy," "Cats," the concert	• the script, the performance, the theatre	THEATRE STUDIES: #4, 5, 6, 8, 12, 14, 18
• as above; the use of Rock in theatre and its special requirements	• costume, lighting, makeup, properties, set, sound	TECHNICAL THEATRE/DESIGN costume: #3, 5, 16 lighting: #8, 15–18 makeup: #8, 9, 14 properties: #6, 14, 16 set: #2, 19, 22 sound: #5, 8, 16
• video: performance versus concept; the abstract	• picturization, directorial concept, composition	DIRECTING: #2, 4, 6, 17, 18
• analysis of Rock works for the stage	• structure, scenario, scene, workshopping, the play	PLAYWRITING: #5, 12, 19, 20, 21, 24–26

PROGRAM EVALUATION

The following are some indicators, intended only as a guide to program evaluation. Flexibility in interpretation is encouraged. Teachers may wish to share this chart with their administration.

Program

There should be evidence of:

- program planning (year plan, unit plans, lesson plans, extracurricular plans) and time for such planning
- clearly stated philosophy, goals, and objectives (derived from Alberta Education, district, system, and school)
- sequence and development
- varied activities (cognitive, psychomotor and affective emphases) and projects
- clearly stated student evaluation strategies
- joint planning with other subject areas (to encourage crosscurricular activity) and time for such planning
- communication with feeder schools.

Program Delivery

There should be evidence of:

- annual allocation of funds for equipment and supplies
- established routines for beginning and concluding lessons
- clearly communicated instructions, directions and expectations
- consistent and effective control signals
- established procedures for forming partners/groups
- effective questioning and answering
- structured lesson plan: warmup, development, closure
- established procedures for individual/group presentations
- variety of instructional methods/learning processes
- teacher/student evaluation/critiquing
- skillful direction of students' energies
- praise and confidence building
- opportunities for involvement of all students
- a positive, confident approach to instruction and to the student, fostering mutual respect
- an attractive, safe, learning environment
- concern for individual student development
- a positive working relationship with professional and support staff.

Program Response

Most students:

- follow established routines, signals, directions
- are on task and involved (work with concentration/focus)
- can contribute constructive evaluation of self and others
- demonstrate respect for the work of others
- are obviously enjoying/responding to activities
- are comfortable communicators with each other and teacher
- are eager to express opinions/advance ideas
- work in a collaborative manner
- can articulate what they are doing and its purpose
- are not afraid to risk (exhibit trust in self and others)
- demonstrate positive attitudes to learning
- are "team" players
- commit to the responsibilities/discipline of presentation on and offstage
- have an understanding of human emotions and can control emotions
- are creative, imaginative thinkers
- exhibit good observational skills
- can assume leadership roles where appropriate
- are cognizant of and practise safety policies and procedures
- demonstrate respect for the program.

Excellent	Satisfactory	Needs Attention

CHECKLIST OF REQUIRED LEARNER EXPECTATIONS

DRAMA 10 —ORIENTATION

Classroom Behaviour Learner Expectations

The student will be able to:

	Covered	Not Covered
1. understand and respond to classroom rules, procedures and routines		
2. demonstrate a responsible attitude toward physical and emotional safety and comfort of self and others		
3. demonstrate respect for equipment, resources and facilities		
4. participate positively in activities		
5. display appropriate audience behaviour.		

Personal and Interpersonal Learner Expectations

The student will be able to:

6. demonstrate willingness to challenge and extend oneself: physically, emotionally, intellectually and artistically		
7. share ideas confidently		
8. demonstrate behaviour appropriate to given circumstances		
9. concentrate on the task at hand		
10. demonstrate effective use and management of time		
11. listen to self and others		
12. recognize that values are expressed through the arts		
13. solve problems imaginatively and creatively		
14. make effective decisions or choices		
15. demonstrate trust by becoming comfortable with others, physically and emotionally		
16. display consideration and respect for self and others		
17. positively support the work of others		
18. cope with success and failure in positive ways		
19. work with abstract concepts		
20. demonstrate self–discipline, self–direction and a sense of responsibility		
21. work cooperatively and productively		
22. offer and accept constructive criticism with a desire to progress.		

DRAMA 10 — MOVEMENT

The student will be able to:

1. display the ability to be still		
2. demonstrate understanding of basic anatomy		
3. recognize the necessity for **physical warmups**		
4. perform a **physical warmup**		
5. demonstrate effective breathing techniques		
6. recognize when to use specific breathing techniques		
7. display proper body **alignment**		
8. extend **flexibility**		
9. display increased ability to balance		
10. demonstrate **focus, concentration** and **energy** in all movement and **gesture**		
11. demonstrate the ability to move **isolated** body parts		

	Covered	Not Covered
12. demonstrate knowledge of **elements of space**		
13. use **levels** (high, medium and low)		
14. create **physically shapes** in **space**		
15. use **basic locomotor movements** (e.g., walking, running, crawling, etc.) to explore **space**		
16. create and repeat **patterns** of movement		
17. demonstrate **freezing** of movement in space		
18. appreciate that **physical expression** can enhance language		
19. demonstrate **qualities of energy**		
20. create appropriate personal **physical warmup** routines		
21. demonstrate the ability to **extend** a movement		
22. translate words, **images** and emotions into movement		
23. demonstrate non–verbally the who, what, where, why and when of a story		
24. demonstrate understanding of mood, and and communicate **mood.**		

DRAMA 10 — SPEECH

The student will be able to:

1. demonstrate vocal relaxation and warmup techniques		
2. apply effective breathing techniques		
3. recognize the effect of good posture on voice		
4. demonstrate knowledge of the parts of the body that are associated with voice production: **vocal tracts**, lungs, **diaphragm**, **bronchi**, **trachea**, **larynx**, **uvula**, **pharynx**, **vocal folds**		
5. recognize how the jaw, lips, tongue, teeth and **velum** play an important role in **articulation**		
6. perform exercises to relax and improve the movement of the **articulators**		
7. demonstrate knowledge of terms **intonation**, **pitch**, **projection**, **rate**, **volume**, **rhythm**, **resonance**, **pausing** and **phrasing** in speech activities		
8. recognize the **resonators'** contribution to **vocal quality**		
9. use and practise levels of **pitch**		
10. demonstrate safe and appropriate **projection**		
11. demonstrate how **phrasing** and **pausing**, **intonation**, **rate** and **rhythm** affect meaning		
12. create specific **vocal sound effects**		
13. speak spontaneously within a given context		
14. demonstrate effective narrative techniques		

DRAMA 10 — IMPROVISATION

The student will be able to:

1. use warmup techniques for preparation of body, voice and mind		
2. demonstrate the ability to be still		
3. maintain **concentration** during exercises		
4. demonstrate heightened sensory awareness		
5. create experiences through imaging, visualizing and fantasizing		
6. demonstrate thinking in a **divergent mode**		
7. examine and express feelings		
8. tell a story **spontaneously**		

	Covered	Not Covered
9. use appropriate stage directions		
10. demonstrate appropriate rehearsal methods		
11. apply the essential elements of a story: character, setting, conflict, climax and plot in planned and unplanned scenes		
12. create, relate and polish a story		
13. communicate meaning without words		
14. discover how various emotions affect one vocally and physically		
15. initiate a dramatic situation in response to a given stimulus		
16. make logical choices spontaneously within the boundaries of situation and character		
17. demonstrate the ability to **accept**, **advance**, **offer** or **block** thought and action, quickly and effectively		
18. extend the illusion of the onstage environment by creating an offstage reality		
19. demonstrate techniques for creating effective entrances and exits, consistent with character		
20. **critique** the work of self and others through observation and expression of specific detail		
21. demonstrate techniques for communicating the **"illusion of the first time"** within a planned situation		
22. distinguish between performer and character		
23. use varied stimuli for character development		
24. select and use vocal techniques appropriate to a character		
25. select and use language appropriate to a character and situation		
26. use **body language** to add physical dimension and depth to a character		
27. demonstrate **economy** in movement and speech by making appropriate selections		
28. demonstrate how attitude, and change in attitude, affects a character		
29. demonstrate understanding of and apply the concept of **status**		
30. demonstrate understanding of and apply the concepts of a character's **objectives** and **motivation**		
31. demonstrate the ability to focus on, and achieve, the **objective** of a scene		
32. sustain a character throughout a scene or exercise.		

DRAMA 10 — THEATRE STUDIES

Through selected study of: a) Greek, b) Medieval or Elizabethan, and c) Canadian drama, the student will be able to:

1. recognize **theatre** has evolved as a traditional art form		
2. recognize innovations in the **theatre**.		

DRAMA 10 — TECHNICAL THEATRE/DESIGN

All required learner expectations of any one component (these are not listed because no specific component is specified for any specific course; teacher selects appropriate components)

DRAMA 20 — SPEECH

The student will be able to:

	Covered	Not Covered
15. demonstrate **expressive reading** of literature		
16. communicate mood and emotion through voice		
17. identify **script indicators** of a character's vocal quality		
18. demonstrate that spoken interpretation is affected by **characterization**		
19. examine the effect of **subtext** upon spoken interpretation		
20. apply movement and gesture to clarify and enhance spoken interpretation		
21. apply previously learned speech skills to **characterization** and presentation.		

DRAMA 20 — IMPROVISATION

The student will be able to:

33. sustain a single character in a variety of situations		
34. demonstrate the techniques of **sharing**, **giving**, and **taking focus**		
35. demonstrate understanding of how the use of **levels** and **planes** can **focus** the stage picture		
36. integrate improvisational skills learned, in planned and spontaneous improvisations.		

DRAMA 20 — ACTING

The student will be able to:

1. analyze a script for explicit character clues		
2. create, select and sustain physical details of the character from scripted material		
3. demonstrate understanding of and identify **motivation** and **objectives** (**overall**, **main** and **immediate**)		
4. demonstrate understanding that a character's behaviour is motivated by past, present, and anticipated future experiences		
5. demonstrate a character's **main objective** within a scene		
6. demonstrate a character's **immediate** or moment-to-moment **objectives** within a scene		
7. demonstrate the ability to play a character from the **character's point of view**		
8. demonstrate the ability to memorize required text		
9. demonstrate the ability to pick up **cues** effectively		
10. **critique** the work of self and others through observation of specific details		
11. demonstrate understanding of **antecedent action**, **acting beat**, **operative word**, **transitions**, **interior monologue**		
12. analyze script for clues to create **antecedent action**		
13. create **antecedent action** for character		
14. identify and use **operative words** in a script		
15. analyze script for character's **transitions**		
16. play **transitions**		
17. create and use an **interior monologue**		

DRAMA 20 — THEATRE STUDIES

The student will be able to:

3. recognize the elements of **critique**.		

DRAMA 20 — TECHNICAL THEATRE/DESIGN

All required learner expectations of any two remaining components (these are not listed because no specific component is specified for any specific course; teacher selects appropriate components).

DRAMA 20 — PLAYWRITING

The student will be able to:

	Covered	Not Covered
1. demonstrate understanding of the basic **structure** of a play		
2. define and identify **plot**, **character**, **thought** and **diction**		
3. demonstrate understanding of **script format**		
4. generate and collect ideas that have dramatic possibilities		
5. write **a scenario**		
6. identify **character types** and their functions and attributes		
7. demonstrate understanding of and write **exposition**		
8. use effective **diction**		
9. define **character objectives**		
10. define **conflict**		
11. construct a **conflict** between two **characters** (**protagonist** and **antagonist**)		
12. construct a **scene** with two contrasting **characters**		
13. give and accept constructive criticism.		

DRAMA 30 — SPEECH

The student will be able to:

22. examine the effects of emotion, posture and age on vocal characterization		
23. use **vocal variety** in character development		
24. select appropriate visual elements such as props and costumes to enhance spoken interpretation.		

DRAMA 30 — IMPROVISATION

The student will be able to:

37. demonstrate various ways of expressing emotions that are consistent with a character		
38. demonstrate various ways of creating and communicating **mood**.		

DRAMA 30 — ACTING

The student will be able to:

18. use various vocal skills to enhance **characterization**		
19. create a character's life that extends beyond, but is consistent with, the script		
20. physicalize character through selected and economical movement and **gesture**		
21. create appropriate **stage business**		
22. display appropriate character relationships with all other characters in a scene.		

DRAMA 30 — THEATRE STUDIES

Through selected study of Early or Middle or Late drama,
the student will be able to:

Covered	Not Covered

4. recognize **dramatic structure** of a play
5. recognize elements of **tragedy** and **comedy**
6. recognize **realism** and selected other significant **theatre styles**.

DRAMA 30 — TECHNICAL THEATRE/DESIGN

All required learner expectations of any two components
(these are not listed because no specific component is specified
for any specific course; teacher selects appropriate components)

DRAMA 30 — DIRECTING

The student will be able to:

1. demonstrate understanding of the function of the director
2. demonstrate understanding of the terms **directorial concept** and **artistic unity**
3. recognize that **directorial concept** should lead to **artistic unity**
4. demonstrate understanding of the relationship between the relevant research of a chosen play and the directorial concept
5. demonstrate understanding of the purpose of a **director's book**
6. demonstrate understanding of the terms **composition**, **picturization** and **stage movement**
7. demonstrate understanding of the **compositional** methods of **emphasis**: body position, stage area, plane, level, contrast, space, repetition
8. demonstrate understanding of the necessity for variety to enhance **emphasis**
9. use types of **emphasis** within an exercise/project: **direct**, **duo**, **secondary**, **diversified**
10. apply **compositional** elements of **stability**, **sequence** and **balance** to reinforce **emphasis** within exercise/project.

LONG-TERM PROGRAM BUILDING

In dialogue with the school's administration, develop a long-term plan for the program. If that involves program building, this can best occur where there is:

- a qualified drama teacher who is committed to continuous professional development
- a program with a solid curriculum base
- timetable flexibility (so as to offer three-credit drama)
- an extracurricular drama program
- communication/articulation across elementary, junior and senior levels
- an adequate facility (see p. 149)
- an adequate budget (see pp. 149 and 182)
- respect for and valuing of drama among staff, administration and students.

The following are activities a teacher may wish to explore for program building:

- engage students in drama festivals; e.g., zone festivals or junior high drama festival run by senior high students
- arrange field trips
- build connections with feeder elementary schools; e.g., "services," seasonal performances, children's theatre
- foster good relations with other clubs, organizations, and subject areas in the school; e.g., "services," performances, cooperative projects, sponsoring school events
- communicate your desire to build your program to school counsellors
- invite feeder schools to a presentation (description) of your program just before they choose their complementary courses for the next year
- communicate with senior citizens, hospitals, community groups
- consider presentation of the occasional musical or dinner theatre to "profile" your program
- develop parents' associations
- ensure extracurricular program is open to all, not just drama students
- explore possible liaisons with professional and amateur companies
- involve as many staff and administrators as possible in curricular and extracurricular performance projects
- keep accurate yearly records of program expenses and revenues so that trends can be documented and reasonable adjustments can be made in budgets
- engage in appropriate personal professional development activities wherever possible
- ensure that teaching resources are the most current available
- engage the support of local media.

EXTRACURRICULAR PROGRAM

The drama club in some schools exists only to produce the school play or plays while in others it is an active social club, meeting regularly, organizing luncheons and other social events, entering teams in the intramural program and providing technical and other support for concerts, dances, fashion shows, students' council events, etc.

Whatever its form, an extracurricular drama program should be considered for the following reasons.

- It provides an opportunity for additional training and experience for drama students.
- It can be the means by which students who are unable to fit drama into their timetable can have a drama experience.
- Students who discover drama through a club may well reassess their priorities and join the drama class, thus building the program.
- Because "the show" is visible while the class is not, it can win support for drama from the administration, other teachers and the community.
- By providing technical and other support for events in the school, the drama club can encourage reciprocal support from other departments and groups in the school.
- The "school play" can go a long way to encourage good public relations, but some clubs might elect to take that even further by offering special performances for elementary schools, senior citizens' homes, hospitals and other special interest groups or societies. Such performances would, of course, need school and/or board or district approval.
- By organizing trips to other schools to see shows, the club can be the vehicle by which students extend their theatre experience. If it is not possible to organize trips throughout the year, the zone festival provides such an opportunity on an intensive basis. Even the provincial festival is open to groups other than the winners of the zones. Groups are welcome to come as observers and some of their transportation costs may be absorbed by the provincial high school Festival Association. (See "Resources" for details.)
- Students could publicize events in the school; e.g., create recorded announcements or commercials for dances, intramural events.

If, after considering these potential advantages, an extracurricular drama program is implemented, one needs to consider what can be done to ease some of the workload it imposes. Following are some suggestions.

- It is important to establish a responsible executive, one that can be counted on to organize activities, plan and run meetings and see that tasks are allotted and completed. It is a good idea to invest the time in outlining the responsibilities of each executive position so everyone understands exactly what the duties are.
- Often there are other staff who are interested and prepared to take on tasks for the drama club, either because they have relevant areas of expertise to share (painting, sewing, interpretation, driving, etc.) or because they are interested and willing to help, even if only with supervisory tasks.
- It is not only desirable, but essential to have the support of parents. Even if you do not need to call on parents to help with painting, sewing, building, or supervising, you need their support to ensure that their sons and daughters are where you need them to be. Often, especially in rural areas, they need to provide transportation to and from rehearsals and performances.
- There are also likely to be other resource groups in the community whose support may be cultivated. Often local amateur and professional theatre groups are prepared and even eager to share their expertise.

An extracurricular drama program does incur costs. Some programs can be self-sufficient, earning funds through fund raising activities or by trying to make a profit on productions. In some schools, school funds are used to mount productions or a special fund is set up to cover costs and shelter revenue for mounting future productions. In some districts, funds are available from the board or district, particularly for transportation costs. This is an avenue worth investigating before embarking on any project. Zone and provincial festivals often receive support of this kind.

Much of this discussion supposes that it is possible to work after school and in the evenings. Where bussing prohibits such flexibility, and no viable transportation alternative can be found, it is still possible to run an extracurricular program on the lunch hour. It must, of course, be more limited in scope, but can supply some of the advantages referred to above.

SELECTING THE SCRIPT

In many schools, the school play or season of plays is eagerly anticipated by students, parents, community and school administrators. Consequently, the search for appropriate scripts becomes an ongoing and time-consuming process for the drama teacher. However, the time spent is both necessary and worthwhile, as a well-considered decision at the outset will contribute significantly to the success of the experience for your students and audience. Always remember that a production should be, above all, another learning experience for everyone involved.

Script Selection

1. Choose a script that is suited to the skills, talents, interests and needs of your students. A play that has been produced successfully by a colleague in another school or town may not be appropriate. Know your students, your school, and your community and select accordingly.

2. Select material that is well-written, is worth doing, and will challenge both your students and yourself. The script should present opportunities for the varying talents, skills and interests of the group.

3. The teacher should be prepared to justify and defend script selection, to parents and administrators.

4. Keep in mind the facility where the performance will eventually be staged. Will the script work in your space?

5. Think about the budget you usually have at your disposal.

   - How much is the royalty fee likely to be?
   - How much will the scripts cost?
   - How many costumes are required and how elaborate are they?
   - How much will the set cost to construct and decorate?
   - Will you have to rent properties, costumes, lighting instruments, special effects, a sound system, etc.?
   - Will there be costs involved in publicity, advertising, photography, tickets?
   - Will there be extra demands made on your makeup supplies?
   - Have you allowed for a contingency fund, for unexpected occurrences such as the replacement of 50% of the lamps in your lighting instruments?
   - Think about the time it will take to prepare your selected play for the stage and who, apart from students, might become involved. Estimate the time and tasks for parent and staff volunteers and prepare job descriptions and schedules.

Royalty Fees

A royalty is a prescribed amount of money that purchases production rights for your company permitting you to perform a play on specified dates. A portion of the money is forwarded to the originator of the material, the playwright.

School companies must pay royalties whether an admission charge is being made or not. Failure to do so leaves the teacher and the school open to a legal suit. Peruse all scripts and catalogues carefully to ensure that all pertinent information is found. Most often, royalty fees are on a sliding scale; e.g., $50 for the first performance and $35 for each subsequent performance.

In some instances, you may be asked to write to the publisher and, upon supplying specific information, a royalty fee will be established to suit your specific circumstances.

Copyright

Copyright is simply the right to make copies of an original work. Copyright law gives the author's designated agent exclusive rights to make copies of the work. It is therefore illegal to make copies of most scripts for your cast and crew. Copies sufficient for your needs must be purchased. Remember that by contravening copyright law you are not only placing yourself and your school in legal jeopardy, but you are also depriving the author of his or her livelihood.

CHAPTER 6

LESSON PLANNING

LESSON PLANNING MODEL

The lesson planning model is intended to assist teachers as they develop their lesson plans.

LEARNER EXPECTATIONS:
a) What DISCIPLINE learner expectations does this lesson address?
b) What ORIENTATION learner expectations does this lesson address?

MATERIALS/ PREPARATION:
a) What supplies and equipment are necessary?
b) What must be prepared before the lesson?

OBJECTIVES:
a) DISCIPLINE: What should students accomplish in this lesson?
b) ORIENTATION: What should students accomplish in this lesson?

INTRODUCTION/ WARMUP: What instruction, discussion and/or warmup (physical/vocal/mental preparation) is necessary for this lesson?

ACTIVITIES: What will the students do? Proceed from simple exercises to the more complex. Activities should be related and sequential.

CLOSURE: What final activity concludes the lesson? For example, culminating activity, student evaluation, summary discussion, journal writing, concluding routine, cooldown.

EVALUATION: Did students meet the objectives of the lesson? How is the progress of the students assessed?

EXTENSIONS: What further activities or directions could be explored, given time and student interest?

TEACHER TIPS: What teaching tips, hints, cautions or comments relate to this lesson?

SAMPLE LESSON PLANS

An indicator of an effective program is evidence of lesson planning.

The following sample lesson plans illustrate how learner expectations may be approached from cognitive, affective, or psychomotor emphases.

These are examples only. However, the lesson plan format adopted by the teacher should reflect the lesson planning model.

ORIENTATION	
ORIENTATION Learner Expectation	#1 – understand and respond to classroom rules, procedures and routines.
Emphasis:	Psychomotor
Materials/Preparation:	• Clear space of furniture
Lesson Objective:	The student will respond to control signals as established.

Introduction/Warmup

Control Concept – Discussion of need for controls. Introduction of type of control signal to be used throughout course; e.g., light blinking, cymbal, vocal sound.

Activities

1. Freeze Elimination – Students walk randomly through space avoiding body or eye contact with others. On signal, all students freeze. During freeze, if any movement is detected, student is eliminated from exercise. Also, if student begins moving before a particular signal or command is given, he/she is eliminated. Pattern is repeated until one student is left.

   Variations

   a) Students change way they are moving around room; e.g., crawling, spinning, hopping.
   b) Students freeze in variety of shapes or levels; e.g., twisted, round, high, low.
   c) Students freeze after executing a specific activity; e.g., turning a somersault, doing a cartwheel.
   d) Students freeze in pairs or small groups, touching specific body parts; e.g., top of heads, elbows, knees.
   e) Teacher actively attempts to break students' freeze; e.g., sings to them, makes faces.

2. Milling – Have students constantly mill through centre of room, avoiding physical or eye contact with anyone. To change instructions, freeze students using control signal.

   a) Repeat with eye contact.
   b) Repeat with eye contact and handshake. (At this point, explain importance of self–control of laughter and that students are not allowed to smile or laugh. If they feel themselves losing control, they must face a wall and regain their composure. Nobody is allowed to let anyone see him/her smiling.)
   c) Repeat with a handshake and a name exchange.
   d) Repeat with students saying, "Hit the road!" or "Take off!" to anyone they meet.
   e) Repeat using compliments.

Closure

In a large circle, students discuss following:

1. Necessity for a control signal; e.g., safety, hearing instructions, group cooperation
2. Difficulty of responding to control signal; e.g., noise level, involvement in the activity.

Evaluation

The student has demonstrated appropriate response to control signals (teacher observation).

Extension

Journals or logs may be used for students' reflections.

Teacher Tips:	Students cannot interfere with concentration of others unless directed to do so.

ORIENTATION	
ORIENTATION Learner Expectation	#11 – listen to self and others.
Emphasis:	Cognitive
Lesson Objective:	The student will demonstrate the ability to listen to self and others.

Introduction/Warmup

How I Am Seen By Someone Else – In pairs, each student describes to partner how he/she is perceived by someone else; e.g., friend, mother, sister, uncle. Students form large circle and each person introduces partner by assuming role of partner's relative or friend.

Activities

Interrogation – In small groups, one student plays role of detective. Others all become same "suspect." Detective names crime and begins to question "suspect." Detective's objective is to trap "suspect" into contradicting details previously stated. Anything previously stated becomes fact, so any contradiction proves that "the suspect" is lying and, therefore, guilty. Role of detective rotates through group.

Closure

In large circle, detectives report fact that trapped their "suspect."

Evaluation

The student has demonstrated the ability to listen to self and others (teacher observation).

Extension

Detective directs question to a particular person. Student sitting to left of that person must answer question.

Teacher Tips:	If a student has particular difficulty solving a crime, a time limit may be imposed so every student has an oppotunity to be detective.

	ORIENTATION
ORIENTATION Learner Expectation	
	#15 – demonstrate trust by becoming comfortable with others, physically and emotionally
Emphasis:	Affective
Materials/Preparation:	• Tape or record and appropriate equipment • Blindfolds • Set up sound equipment — clear space of furniture
Lesson Objective:	The student will demonstrate trust by becoming comfortable with others, physically and emotionally

Introduction/Warmup

1. Relaxation – Physical relaxation using music that reflects slow pace of Large Group Trust activity.

2. Concentration – Lying on the floor with eyes closed, students visualize following scenario as spoken by teacher. Teacher expands and enriches as appropriate to students and moment. It is important that students experience no sense of danger. Entire experience should be completely non–threatening.

You are walking through the woods on a warm spring afternoon. Listen to the sounds. Become aware of the smells. You sit down under a tree to rest and enjoy the tranquility. Slowly, you become aware of a particular sound and look toward it. As you look closely, you see a baby animal. You have no desire to move toward it. As you watch, the mother appears. She ignores you and focuses on the baby. As you remain quiet and still, you watch the mother care for and play with the baby. Calmly, the two wander off into the woods.

1. Sharing – In circle, volunteers describe images of how mother animal cared for her baby.

2. Concept of Trust – Discuss definition of trust (both physical and emotional).

Activities

Large Group Trust – All students, except one, stand in circle. Extra student stands in centre of circle wearing blindfold. Keeping hands at sides, student walks slowly forward. Student cannot stop or turn by him/herself. Students must stop walker in specified manner to avoid jerking walker to a halt. Stopper turns walker gently, aiming him/her in a new direction within circle and releases his/her shoulders. Continue pattern until walker gains confidence and speed increases.

Closure

Students discuss how they felt during participation.

Evaluation

The student has demonstrated trust by becoming comfortable with others, physically and emotionally (teacher observation and class discussion).

Extension

More advanced trust exercises, as appropriate.

Teacher Tips:	Trust is achieved when everyone accepts responsibility to do what is expected. There should be no surprises. If any student breaks the rules, STOP the exercise.

DISCIPLINE:	MOVEMENT
MOVEMENT Learner Expectation	
	#22 – translate words, images and emotions into movement.
ORIENTATION Learner Expectation	
	# 4 – participate positively in activities.
Emphasis:	Psychomotor
Materials/Preparation:	• Tape of contemporary up-tempo music and tape recorder • Tape of "Clockwork Orange" sound track version of the "William Tell Overture" • Tape of mellow music, such as George Winston, or Ravel's "Pavanne for a Dead Princess"
Lesson Objectives:	1. The student will translate images and emotions, suggested by music, into movement 2. The student will participate positively in activities.

Introduction/Warmup

1. Personal Warmup – As this lesson can be quite strenuous, it is imperative that each student complete his/her personal warmup routine, paying specific attention to areas of weakness.

2. Group Boogie – Students stand in circle and teacher puts on up-tempo music. Each student has a turn, in centre of the circle, to lead rest of group in a movement, or series of simple movements, in time to music. Stress using different levels and different parts of body.

Activities

1. Not Necessarily the Lone Ranger – Have students find their own space in room and lie down or sit in a comfortable position. Tell them that you are going to put on a piece of music with which they might have certain associations, but that you want them to try to create as many new images and ideas as possible. Ultimately, after listening to the piece a couple of times, they will be asked to move, individually, to it, using the images it evokes. Put on the tape of the "Clockwork Orange" version of the "William Tell Overture." Keep playing it, over and over, until every student is somehow moving. If this version is not available, use another one, but keep it short — about two minutes.

2. Discussion – Students sit in circle and share emotions and images the music created for each of them.

3. Get Mellow – Have students move back to their own spaces in room, get comfortable, and close their eyes. Tell them that the next selection of music is a contrast to previous one, and you want them to let their minds go and create as many images as possible . . . without moving.

4. Group Discussion and Rehearsal – Students divide into groups of four and discuss emotions and images the music evoked for each of them. Using music, students create a group movement that expresses their chosen images and emotions. They do not have to use entire selection, but begin and end with a freeze to frame their piece. Encourage them to try to avoid creating a story.

5. Presentation and Discussion – Each group presents its movement piece using music. Following each presentation, class discussion focuses on how movements expressed the chosen emotions and images.

Closure

As a class, discuss music as a universal language, and its uses in many aspects of theatre and film; e.g., why do plays often use pre-show music? Or why do films have musical scores?

Evaluation

1. The student has demonstrated the ability to translate images and emotions suggested by music into movement (graded movement presentations).

2. The student participated positively in activities (teacher observation).

Extension

Students, in small groups, translate an abstract painting into a movement study. Each group finds and uses appropriate music.

Teacher Tips:	1. Since music can be used in so many ways in the drama classroom, it is useful to build up a library of tapes with a variety of music. 2. Build a supply of simple musical instruments in the drama room for students to make their own sounds.

DISCIPLINE:	MOVEMENT
MOVEMENT Learner Expectation	
	#22 – translate words, images and emotions into movement.
ORIENTATION Learner Expectation	
	# 7 – share ideas confidently.
Emphasis:	Affective
Materials/Preparation:	• Haiku example on blackboard • Haiku poetry on index cards
Lesson Objectives:	1. The student will translate emotions and images into movement. 2. The student will share ideas confidently with others.

Introduction/Warmup

1. Effect of Emotion – Students each find their own space in room. On signal from teacher, students begin moving hands and arms only in as many different ways as possible. Teacher will then call out various emotions using phrase, "I feel . . ." Students must adjust their movements to suit each emotion. Work through various parts of body, individually and/or in combination, using same process. Final stage involves students travelling through space.

   Emotions:

Happy	Fearful
Ecstatic	Angry
Sad	Afraid
Nervous	Embarrassed
Depressed	Bored
Compassionate	Jealous
Excited	In Love
Hatred	

2. Sharing – Students discuss effects emotions had on their movements.

Activities

1. Haiku Introduction – Teacher discusses Haiku poetry with students. It is a highly patterned form of Japanese poetry, usually seventeen syllables. This may vary in English, depending on translation. Haiku poetry generally contains concrete images that evoke emotional responses. Haiku poem is examined, as a class, for examples of how images evoke an emotional response.

2. Haiku Physicalization – Divide students into groups of three and give each group a different Haiku poem. At end of a short rehearsal period, each group must be prepared to present a movement interpretation of the emotional response their poem created for their group. Stress that students should be physicalizing the emotion they feel their poem evokes in reader, not a word for word "acting out" of poem. The poem may be spoken before, during, or after movement sequence, by one or more than one voice. (Students incorporate sound effects, where appropriate.)

3. Presentation/Discussion – After each group has presented, a brief discussion is held that focuses on how each group's movement choices effectively expressed emotion they felt their poem evoked.

Closure

As a class, review effects of emotion on one's work in movement and how emotional aspects may be integrated with technical approach to movement. You may ask students to think of examples of other ways of creating and responding to images for their work; e.g., music, sound, pictures.

Evaluation

1. The student demonstrated the ability to translate emotions into movement (graded movement presentations).

2. The student shared ideas confidently with others (teacher observation).

Extension

Students repeat Haiku activity, switching poems, to demonstrate how emotional responses to images vary from group to group, depending on interpretation, preference and previous experience.

Teacher Tips:	*The Actor's Image: Movement Training for Stage and Screen* has an excellent section on working with Haiku poetry, as well as some examples of poetry.

DISCIPLINE:	MOVEMENT
MOVEMENT Learner Expectation	
	#22 – translate words, images and emotions into movement.
ORIENTATION Learner Expectation	
	# 9 – concentrate on the task at hand.
Emphasis:	Cognitive
Materials/Preparation:	• Cards containing verbs, adverbs and non–movement words • List of non–movement words
Lesson Objectives:	1. The student will translate words into movement. 2. The student will concentrate on one task at a time.

Introduction/Warmup

1. Personal Warmup – Students complete their individual personal warmup routines.

2. Discussion – Teacher leads discussion of using words as stimulus for movement, starting with obvious verbs (run, stalk) and adverbs (quickly, stealthily), leading into words that do not obviously appear to be movement words (government, black hole).

Activities

1. Three Words – Students divide into groups of two or three. Teacher assigns each group three words: a verb, an adverb and a noun or less obvious movement word. Groups have short preparation period to come up with a non–verbal movement presentation that can treat each word separately, or include combinations of two or three words.

2. Presentation – Students present their work.

3. Discussion – Students share methods they used to solve problems created by less obvious movement words.

4. One Word – Students are given list of non–movement words. In small groups, they are to select one that must be translated into movement. Some examples might be: house, love, hate, democracy, camp, leather, flowers, planet, corpse, total.

5. Presentation – Each group presents its work. After each presentation, class will try to determine which word was conveyed through movement.

Closure

Through discussion, it may become apparent that seemingly non–movement words can be translated into movement because they evoke an image, quality or emotional reaction.

Evaluation

1. The student has demonstrated an understanding of how words can be translated into movement (teacher observation and class discussion).

2. The student has concentrated on one task at a time (teacher observation).

Extension

Students explore bringing inanimate objects to life.

Teacher Tips:	This may be a good place to reinforce the idea of stillness by having students frame sequence(s) with a freeze.

DISCIPLINE:	SPEECH
SPEECH Learner Expectation	
	# 2 – apply effective breathing techniques.
ORIENTATION Learner Expectation	
	#22 – offer and accept constructive criticism with a desire to progress.
Emphasis:	Affective
Materials/Preparation:	• Tape recorder/record player • Appropriate mood music • Teacher-written situation cards • Teacher list of situations with characters
Lesson Objectives:	1. The student will discover how breathing is affected by emotion. 2. The student will apply constructive criticism to self and others.

Introduction/Warmup

1. Concepts – Introduce or review the concepts of clavicular (shoulder) and abdominal (diaphragmatic) breathing. Introduce or reinforce the concepts of emotional recall and concentration.

2. Concentration/Relaxation Exercise – Students lie flat on floor eyes closed, focusing alternately on clavicular (shallow) and diaphragmatic (deep) breathing.

3. Emotional Recall Exercise – Teacher plays appropriate music and leads an emotional recall exercise on happiness.

Activities

1. Emotional Recall – Each student is given a card on which is written a situation inviting a written emotional response; e.g., Your dog died. How do you feel?

   In their own space, students do a personal emotional recall exercise using emotion suggested by situation on card.

   Teacher side coaches to encourage an honest response.
   Teacher collects cards and lists emotions on chalkboard.

2. Recitation – Students stand and recite, in their own time, a nursery rhyme using emotion suggested by situation on card; e.g., "Mary had a little lamb," as described by "coyly."

3. Improvisation – Teacher sets up an improvisational situation that includes setting and characters (three or four per group); e.g., park — policeman, mother, child; classroom — teacher, principal. Students vocally carry their original emotions into this improvisation. Stress vocal clarity of emotion while focusing on: a) vocal believability of emotion, and b) diaphragmatic breathing to sustain emotion.

Closure

Within groups, students discuss perceived effects of emotion on breathing. Observations are shared with full group.

Evaluation

1. The student has demonstrated awareness of the effect of emotion on breathing (class discussion).

2. The student has demonstrated the ability to apply constructive criticism of self and others (class discussion).

Extension

1. Recording – Students share their vocal improvisations that are recorded on tape.

   Students listen to each tape segment and discuss perceived effects of emotions on pitch; e.g., commonalities, differences, surprises.

2. Students explore contrasting emotions.

Teacher Tips:

1. Consider having students assist by preparing situation cards and by suggesting appropriate music; student investment often promotes interest and commitment.
2. Use appropriate student suggestions to continue to develop your instructional resource bank.
3. You could set up your situation cards this way:

   Situation: Your dog died.

   How do you feel?_____

4. Different emotional responses can be achieved by varying circumstances; e.g., "Your dog died" is different than "Your dog was hit by a bus."

If many different cards are required, one might consider varying the particulars of the situation to evoke a different emotional response; e.g., "Your dog died," is different than "You see your dog hit by a bus," is different than "You must take your dog to the vet to be destroyed."

DISCIPLINE:	SPEECH
SPEECH Learner Expectation	
	# 2 – apply effective breathing techniques.
ORIENTATION Learner Expectation	
	#11 – listen to self and others.
Emphasis:	Cognitive
Materials/Preparation:	• Anatomy chart (see *Voice and Diction*, Ch. 2, "The Beginning Voice") • Paragraph or poem
Lesson Objectives:	1. The student will understand the difference between clavicular and abdominal breathing. 2. The student will listen accurately to self and others.

Introduction/Warmup

Review – Review the parts of the anatomy and the organs that are directly involved in breathing and breath control. Stress necessity for natural, unlaboured, central breathing as an important precondition to effective speaking.

Activities

1. Terms – Teacher introduces and explains clavicular (shoulder) and abdominal (diaphragmatic) breathing making the distinction between shallow and deep breathing.

2. Controlled Breathing – Teacher guides students through an exploration of the above so that the distinction between the two ways of breathing becomes clear.

   a) Clavicular (shoulder): students place hands on upper chest with thumbs pointing in direction of collarbone. They inhale and exhale naturally, while saying, "I came, I saw, I conquered." This statement is repeated in an exaggerated manner so that the movements of upper chest and shoulders are exaggerated.

   b) Abdominal (diaphragmatic): hands are placed on lower ribs with thumbs directed back to waist. Students inhale and exhale naturally while repeating, "I came, I saw, I conquered." Repeat in an exaggerated manner.

3. Observations Shared – Teacher leads discussion of effects on speaking of clavicular and abdominal breathing; e.g., clavicular breathing may result in a "jerky" speaking pattern, in tension of muscles, tightness of throat, harsh vocal quality. Abdominal breathing may result in unlaboured breathing, natural speaking, controlled, flowing speech and greater relaxation of muscles and throat.

4. Breathing Style Assessment – Students read paragraph aloud to assess their normal breathing style. Joining with a partner, they then share their personal assessments of self and partner.

5. Six O'Clock News – Working in pairs students plan and write two news briefs for "The Six O'clock News." These briefs should be planned so that they exemplify clavicular and abdominal breathing; e.g., a greeting from a public figure addressed to visitors to the city or community might be contrasted with a commentary on a sports event.

6. Presentation – Students present their work to the rest of the class. Discussion should be focused upon the effects of clavicular and abdominal breathing on vocal quality.

Closure

Teacher leads class discussion on how clavicular and abdominal breathing affected students physically. Students are also asked to view the news on TV and record and report their observations as to which speakers use which style of breathing.

Evaluation

1. The student has demonstrated a basic understanding of clavicular and abdominal breathing (class discussion).

2. The student has demonstrated the ability to listen to self and others (teacher observation).

Extension

Allow students to determine which type of breathing is preferable to ensure good projection.

Teacher Tips:	Stress to students that abdominal breathing may be used as a relaxation/control device in any stressful situation.

DISCIPLINE:	SPEECH
SPEECH Learner Expectation	
	# 2 – apply effective breathing techniques.
ORIENTATION Learner Expectation	
	# 2 – demonstrate a responsible attitude toward physical and emotional safety and comfort of self and others.
Emphasis:	Psychomotor
Lesson Objectives:	1. The student will discover how breathing is affected by physical activity. 2. The student will demonstrate a responsible attitude toward physical safety of self and others.

Introduction/Warmup

Caution – Inform students that this is going to be a very active lesson to illustrate the effect of physical activity on breathing. They are to remain in control at all times, aware of personal and shared space, no matter how involved they become in the activities.

Activities

1. Relaxation – Have students each stand in their own space. In neutral position, place palms on waistline (fingers extended to front in direction of floating ribs — thumbs extended to back). Inhale slowly and exhale slowly with emphasis on natural breathing. Use palms to check extent of breathing.

2. Move it – Have students walk through the space in a natural, relaxed fashion. Increase the speed; e.g., walking quickly, walking race, jogging, running. Students must be worked hard in order to increase rate of breathing. Slow pace back down and end by having students lie on the floor. As students are lying down, ask them to be aware of their own breathing. They are not to attempt to control it, but only to observe it and the changes that occur as they become rested.

3. Machines – Students build a large group machine using movement and sound. Speed and volume are controlled by the teacher using previously determined signals.

4. Physical Activity – Divide students into groups of no more than five. Have each group come up with a physical activity that involves all of them; e.g., soccer, tennis, tag, dance routine, and begin doing that activity. On a predetermined signal from the teacher, the speed of the activity increases or decreases.

Closure

Students discuss how changes in physical activity affect breathing.

Evaluation

1. The student has demonstrated understanding of how breathing is affected by physical activity (class discussion).

2. The student has demonstrated a responsible attitude toward physical safety of self and others (teacher observation).

Extension

Students explore adding dialogue to a physical activity to see how voice quality and production are affected by increased speed.

Teacher Tips:	As in all movement-based activities, teachers must pre-plan for safety and strictly enforce control signals. Ensure that you: • remove obstacles • insist "tagging" be just that, and not slapping or punching • identify, early on, students with breathing or physical handicaps; ensure they are included in meaningful and safe ways.

DISCIPLINE:	IMPROVISATION
IMPROVISATION Learner Expectation	
	#14 – discover how various emotions affect one vocally and physically.
ORIENTATION Learner Expectation	
	#19 – work with abstract concepts.
Emphasis:	Affective
Materials/Preparation:	• Story outline • Prepared tape of mood music using range of emotions; e.g., "Trois Gymnopedies" by Eric Satie, "First Cuckoo in Spring" • Set up sound equipment
Lesson Objectives:	1. The student will express, observe, and articulate perceived relationship(s) between emotion and vocal/physical states. 2. The student will use the abstract concept of emotion.

Introduction/Warmup

1. Discussion – Discuss focus of today's lesson.

2. Warmup – Conduct relaxation and stretch warmups as in Psychomotor Lesson Sample.

Activities

1. Imaging a Story – Students lie flat on backs in own spaces. From a relaxed state, students visualize themselves as in a movie. A preplanned "story" such as following, is told by teacher; students, in as much visual and aural detail as possible, see and hear themselves moving through it. Teacher's story should move students through a range of emotions (fearful, happy, disgusted, love, sad, etc.), perhaps with assistance of appropriate background music. For example, initial music could be Satie's "Trois Gymnopedies." This would correspond with a range of "gentle," "relaxed" emotions in story. Then, as teacher explains that it is a beautiful day, with bright sunshine, music is changed to "Bus Ride to Paradise," from "One Flew Over the Cuckoo's Nest" sound track.

   . . . You are walking down a country lane . . . with someone very special. It's late September and trees are resplendent in fall colours.

   . . . Continue walk. Take path to right of hill. The sun ducks behind a cloud. Wind picks up. Suddenly, something catches your eye. You creep forward and hear voices. Peeking through bushes, you see a bizarre ceremony. It is reaching a fever pitch. Suddenly you are noticed and you . . .

   Continue "movie" in similar manner, until a comfortable conclusion is reached.

2. Tableaux – In pairs students recall journey. They identify three moments containing different emotions that they would like to freeze. "How did you look at each moment?" "How did your body express each emotion?" Students create tableau for each moment.

3. Speak a Line – Students are asked to speak a line while in each tableau. Stress need for vocal quality to appropriately reflect emotion of selected moment.

4. Presentation – Students volunteer to show tableaux with lines to class. Class discusses: "What emotion was depicted in each tableau?" "Did body and voice reflect that emotion?"

Closure

Class discusses: "Believability of the emotion is dependent upon the vocal and physical qualities expressed."

Evaluation

1. The student appropriately expresses emotions vocally and physically (teacher marks speaking tableaux).
2. The student observes and articulates relationship between emotions and vocal/physical qualities (class discussion).
3. The student uses abstract concept of emotion (teacher marks tableaux).

Extension

Extend insights and observations to work with scripted scenes, mime and directing. Teacher could have students work through activity number one.

Teacher Tips:	1. People image in different ways. Some image in pictures, sounds, smells, texture, etc. Encourage students to use style with which they are comfortable. 2. Carefully preplan the "story" used in lesson so as to avoid uncertainty.

DISCIPLINE:	IMPROVISATION
IMPROVISATION Learner Expectation	
	#14 – discover how various emotions affect one vocally and physically.
ORIENTATION Learner Expectation	
	#18 – cope with success and failure in positive ways.
Emphasis:	Cognitive
Materials/Preparation:	• Tray of assorted articles • Scraps of paper and pencils for warmup • File folder of pictures showing emotional encounters between people: anger, affection, exasperation, impatience, hatred, fear, etc. • Class set of emotion chart (see example at end of lesson plan) • Video camera or tape recorder and microphone • Opaque projector and screen
Preparation:	Set up any necessary equipment
Lesson Objectives:	1. The student will demonstrate an awareness of how various emotions are expressed. 2. The student will cope with success and failure in a positive way.

Introduction/Warmup

Discussion – Briefly discuss focus of today's lesson.

Activities

1. Object Recall – Have students gather around covered tray containing assortment of articles (the more the better). Uncover and give thirty seconds to study tray. Cover and ask students to jot down everything they can remember. By a show of hands, see how they did.

2. Picture Scene – Teacher divides students into groups according to number required by pictures. Each group takes its picture and discusses what might be happening at this moment, what led up to this moment and what is likely to happen from this moment. Each group works out scene that begins with tableau of picture. Set in motion and bring to conclusion.

3. Presentation – Hand out emotion chart. As audience, students fill in character, emotion and physical clues portion as each group presents its scene. If a video camera is available, it would be valuable to tape these scenes so presenting groups can participate in discussion of own work. If no camera is available, record voices on tape recorder. One should also show original picture using an opaque projector so accuracy of original tableau and interpretation of what is happening can be assessed by whole group.

   In discussion, determine what clues picture contained that led students to conclusions drawn about what is happening; e.g., facial expressions, body language, relative positions. If there is disagreement about their interpretation, try to determine why.

4. Vocal Quality – Now listen to voices either by covering monitor or playing audio tape. Students fill in vocal clues portion of chart. Discuss scenes again with focus on vocal qualities and how they relate to emotions portrayed in scenes.

Closure

Discuss the wide variety of ways by which a specific emotion can be expressed. Note that effective acting/improvising must reflect this awareness.

Evaluation

1. The student has demonstrated increased awareness of how emotions are expressed vocally and physically (teacher marks scenes, class discussion).

2. The student has demonstrated increased awareness of how emotion operates within a range of degrees (class discussion).

3. The student copes with success and failure in positive ways (performer's participation in critique).

Extension

1. Apply insights to a readers' theatre scene.

2. Apply insights to a mime scene.

Teacher Tips:	This lesson will work without video or recording equipment.

Emotion Chart

Character	Emotion	Physical Clues	Vocal Clues

DISCIPLINE:	IMPROVISATION
IMPROVISATION Learner Expectation	
	#14 – discover how various emotions affect one vocally and physically.
ORIENTATION Learner Expectation	
	# 7 – share ideas confidently with others.
Emphasis:	Psychomotor
Materials/Preparation:	• Collection of emotion cards (see list at end of lesson plan) • Collection of activity cards (see list at end of lesson plan)
Lesson Objectives:	1. The student will express and observe how emotions affect the body. 2. The student will share ideas confidently with others.

Introduction/Warmup

1. Discussion – Discuss natural tendency to read meaning into movement.

2. Relaxation – Students find a space as far away from others as possible and lie on backs with arms at sides, legs slightly apart and eyes closed. Talk through relaxation exercise by asking students to systematically tense and relax body parts (toes, ankles, calves, knees, thighs, buttocks, abdomen, chest, back, upper arm, lower arm, wrists, fingers, neck, jaw, forehead). Instruct students to concentrate on sensation of total tension and total relaxation.

Activities

1. Body Names – Students move to standing position in own space. Stress importance of students concentrating on own movements; avoid distractions. Instruct students to write names in space, as large as possible, using fingers, arms, hips, head, elbows, toes, tongue and finally, the whole body. Repeat, directing that movements reflect given opposite emotions. See emotion list.

2. Emotional Build – Teacher distributes "emotion cards" (prepared from emotion list). In own space, students select and enact simple activity. Students repeat activity developing emotion on card from no emotional qualities (neutral) to strong emotional qualities (prominent). Emotional build is controlled by count from the teacher.

3. Group Emotional Build – Students form groups of two or three. Teacher distributes activity card (prepared from activity list) to each group. Groups work through activity, individuals retaining original emotion card. Emotions are developed from neutral to prominent. Individuals freeze when prominent emotion is reached, holding freeze until each member of group has achieved prominence.

4. Presentation/Discussion – Each group pairs with another. Each group presents activity (Number 3 above) to the other. At end of each presentation, observers identify activity and emotion for each individual. Observations are shared and discussed: Were activities readily identifiable? What relationships were observed between emotions and activities? What suggestions could assist group to refine work?

Closure

Groups reconvene as a class. The concept of body language is introduced. Students are asked to relate the concept to their activities and observations.

Evaluation

1. The student has demonstrated awareness of how emotions affect the body (group critiques, teacher observation).

2. The student has demonstrated awareness of how emotion operates within a range of degrees (group critique of scenes).

3. The student shares ideas confidently with others (teacher observation).

Extension

Integrate insights into development of a mime scenario, individually or in small groups, that communicates, through body language, a range of emotion.

Teacher Tips:	DISCIPLINE learner expectations may not necessarily be fully realized within a single lesson. For example, in this sample lesson, the teacher has set the objective to address physical implications of the learner expectation only. The vocal implications would be addressed in a subsequent lesson.

EMOTION LIST

happy	sad	bored
ecstatic	fearful	jealous
nervous	angry	horror
depressed	afraid	love
compassionate	embarrassed	miserable
hatred		

ACTIVITY LIST

painting a wall	moving furniture
pushing a car	shovelling snow
digging a ditch	washing windows
building a fire	weeding a garden
washing a dog	making a bed
building a snowperson	building a bomb
polishing a turtle	getting married
fishing	robbing a bank
building a barn	digging a grave
playing golf	wallpapering a room
decorating a Christmas tree	eating dinner

DISCIPLINE:	ACTING
ACTING Learner Expectation	
	# 5 – demonstrate a character's main objective within a scene.
ORIENTATION Learner Expectation	
	# 7 – share ideas confidently.
Emphasis:	Cognitive
Materials/Preparation:	• Scenes for two actors (*The Actor's Scenebook)* • Pen and paper • Question sheet for characterization • Teacher divides students into groups of two and chooses a scene for each group
Lesson Objectves:	1. The student will identify his/her character's main objective within a scene. 2. The student will share ideas confidently with others.

Introduction/Warmup

1. Discussion – Explain that main objective is the character's purpose and/or what he or she wants (operative for individual scenes of the play) as opposed to overall objective (operative throughout the play), and immediate or moment–to–moment objective (operative within the scene).

2. Explain that main objective within a scene is achieved through analysis of script.

Activities

1. Scene Selection – Students divide into groups of two and choose scene for two characters (*The Actor's Scenebook*). This can be prearranged to save time.

2. Character Analysis – Group members read scene together, stopping to write information about each other in column form. For example; age, personality, physical characteristics, relationship, plot line.

3. Character Study – Individually, each student writes character description of his/her own character and partner's character.

4. Individual Assignment – Each student then decides in writing, from analyses of his/her own and partner's character, what character wants in scene.

Closure

Teacher reminds that a character's objective can be discovered by analysis of character's relationships within a scene.

Evaluation

1. The student has demonstrated the ability to identify character's main objective within a scene (written work).

2. The student has demonstrated the ability to share ideas confidently with others (written work).

Extension

From here, go to immediate objectives within the scene.

Teacher Tips:	Format Sheet Number 1 and Number 2 could assist students in determining exactly what to write.

FORMAT SHEET NUMBER 1

Written Work for Character Analysis

1. Physical Appearance

   - Height, weight, eye colour, hair colour and style, clothes worn, description of features, posture, habits, movements, speech patterns.

2. Background (biography)

   - Describe home life, family and where you fit.
   - Describe your house/bedroom, talents, hobbies, interests, likes/dislikes.
   - Does she/he work?
   - Relationships — family and other, social life, typical day?

3. Behaviour

   - What sort of person is this and why?
   - Extrovert/introvert?
   - Think of descriptive words and then explain why these words fit this person. How would other people describe you?

4. Present Circumstances

   - A little summary of the scene you are going to present.
   - Where are you coming from when the scene starts?
   - Where are you in the scene?
   - What surrounds you?
   - What happens in the scene?
   - How do you behave?

FORMAT SHEET NUMBER 2

Written Work for Character Analysis

Whenever you begin to prepare a role, if possible, read the play several times, once for a general impression (theme, main conflict, etc.), once to learn all you can about the character you are playing and his or her world and perhaps, once to put back together all that you have analyzed. Then invent answers to the following questions about the character you play. Use whatever clues the play provides, but often you will have to use your own imagination as well.

(If your selection is taken from a work other than a play, substitute the word "book" for "play" and the word "selection" or "chapter" for "scene" in the questions listed below.)

The Character You Play

In each question "you" refers to the character portrayed.

- What is your main objective (what you want most) in this play?
- What do you say and do to reach your main objective?
- What do the other characters say about you and how do they behave toward you?
- How does the playwright (author) describe you?
- What is your relationship with the other characters in the play?
- How do you get along with others?
- Describe each member of your immediate family and your relationship with each of them.
- Where did you live in the past?
- Where do you live now? In what section, country, part of the world? What is the climate?
- In what period of history are you living?
- Describe your home in concrete detail.
- Describe a typical day in your life.
- Act out a typical or else a crucial moment in your life — a situation not shown in the play itself.
- What are your physical characteristics?

  Age
  Weight
  Typical gestures
  Voice
  Any physical handicaps (caused by_____)
  Typical manner of dress
  Height
  Posture
  Typical movements
  Physical traits developed through customary activities

- What kind of life have you lived until now? Describe your background in terms of home environment, social life, ethnic group, religion, economic level, education, jobs you have held and organizations to which you belong.

- What do you value most? What ethical standards do you live by? To what extent are you aware of your own values and code of ethics?

Specific Circumstances of the Scene (Format Sheet Number 2 continued)

- Where were you and what were you doing before this scene began? Describe everything you did today, from the moment you woke up until the beginning of the scene.

- Where are you now? Imagine the setting in vivid detail. What is the weather? How do your surroundings affect you and influence the way you behave? When is this happening (time of day, day of week, date, season, year)? How does time influence your behaviour?

- What is your physical condition as the scene opens? Describe your appearance, how you are dressed, how you <u>feel</u> physically; e.g., are you hot or cold, tired, hungry, thirsty, in pain? Be specific.

- Describe your relationship with each of the other characters on stage.

- What is your main, overall objective throughout this scene (what chiefly do you desire)? Why?

- What obstacle is in your way? What do you want to do about your obstacle? (An obstacle can be anyone or anything hindering you. It can be something inside yourself, such as fear, or your conscience.)

- What are your smaller objectives? What do you want at each moment?

- Is it urgent for you to get what you want right now? If so, why? What actions do you perform to get what you want?

- <u>What are you thinking at every moment of the scene</u>?

  Your inner thoughts need not be precisely the same at every rehearsal and performance, as long as they are always appropriate. Your honest reactions will depend on what is truly communicated to you by the other characters, unless you are alone on stage. You, the actor, should think your character's inner thoughts at home and in rehearsal, but you should feel free to change or add to these thoughts spontaneously, as you perform.

DISCIPLINE:	ACTING
ACTING Learner Expectation	
	# 5 - demonstrate a character's main objective within a scene.
ORIENTATION Learner Expectation	
	#14 - make effective decisions or choices.
Emphasis:	Affective
Materials/Preparation:	• Script "A" handout • Action choices handout • Teacher divides students into groups of two and chooses a scene for each group
Lesson Objective:	1. The student will demonstrate his/her character's main objective within a scene. 2. The student will make effective decisions or choices.

Introduction/Warmup

Discussion: Explain that a method in which a character's main objective or "what he/she wants" within a scene is achieved through a series of immediate or moment-to-moment objectives or smaller objectives within the scene.

Activities

1. Reading - Students break into groups of two and find appropriate workspace. Using Script "A," students assign roles of Character "A" and Character "B." Students read through script several times.

2. Analysis - Both students then decide:

   a) relationship between the two characters; e.g., husband/wife/room-mates
   b) characters
   c) plot-line — what happened before, during and after scene?
   d) main objective — what each character wants in scene; e.g., "A" — to call off relationship; "B" — to avoid getting into trouble
   e) location — both students set up simple set.

3. Action Choices - Now using the two-page handout entitled "ACTION CHOICES," both students choose action words and label each line of dialogue to further achieve the main objective.

   A — Objective: to get rid of B. B — Objective: to avoid getting into trouble.

   For example:

   B: (enters)
   A: "Well." (to mock)
   B: "It's raining." (to avoid)
   A: "I noticed." (to wound) "Did you . . . " (to capture)
   B: "Look. I know I said I'd . . ." (to rationalize), etc.

4. Rehearsal – Students now take scripts with main objective and beat objectives, and rehearse scenes.

5. Presentation – Students present scenes to class. Following each presentation, class should discuss:

   a) what was A's and B's main objective?
   b) what kind of immediate or moment–to–moment objectives did A and B use to achieve main objective?

Closure

Ask the students to define main objective and how the beat objective affects the main objective.

Evaluation

1. The student has demonstrated character's main objective within a scene (scene presentation).

2. The student has demonstrated ability to make effective choices (teacher observation).

Extension

With the above exercises completed, students can now take assigned scripts and apply beat objectives to scene.

Teacher Tips:	It would be wise to address "constructive criticism" prior to this lesson.

SCRIPT "A"

(accompanies ACTING Affective Lesson Plan)

B: (enters)

A: "Well."

B: "It's raining."

A: "I noticed. Did you . . ."

B: "Look. I know I said I'd . . ."

A: "You promised you would."

B: "Yes, I know I did but . . ."

A: "You . . . haven't?"

B: (shakes head)

A: "That's it then."

B: "Well you see. I thought about it some more and I decided."

A: (Gets up to leave) "See you."

B: "Aren't you going to . . ."

A: "Hmmm."

B: "It's not as if . . . I mean . . . ah! It doesn't really matter does it?"

A: (Pause) "Not to me it doesn't."

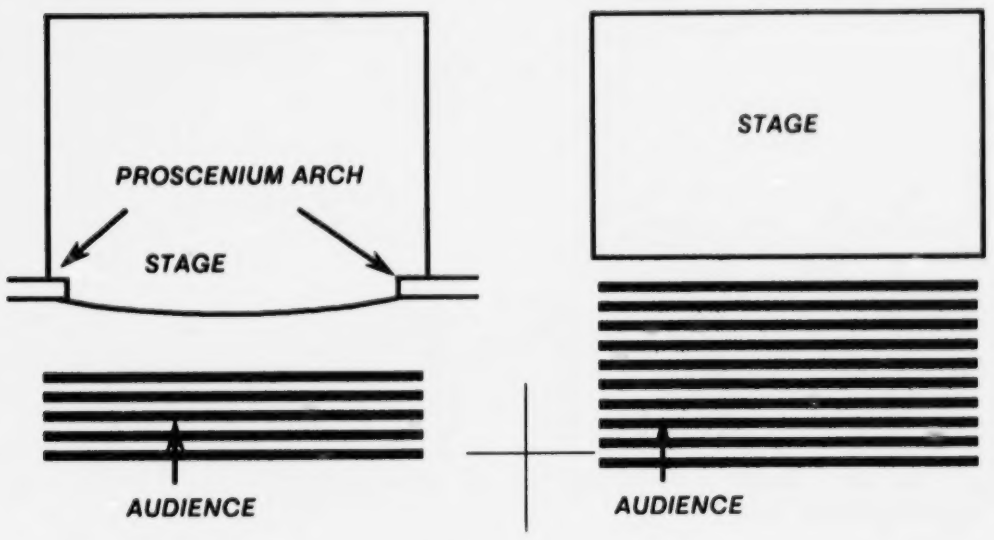
FOR PSYCHOMOTOR AND AFFECTIVE LESSON PLANS

ACTION CHOICES

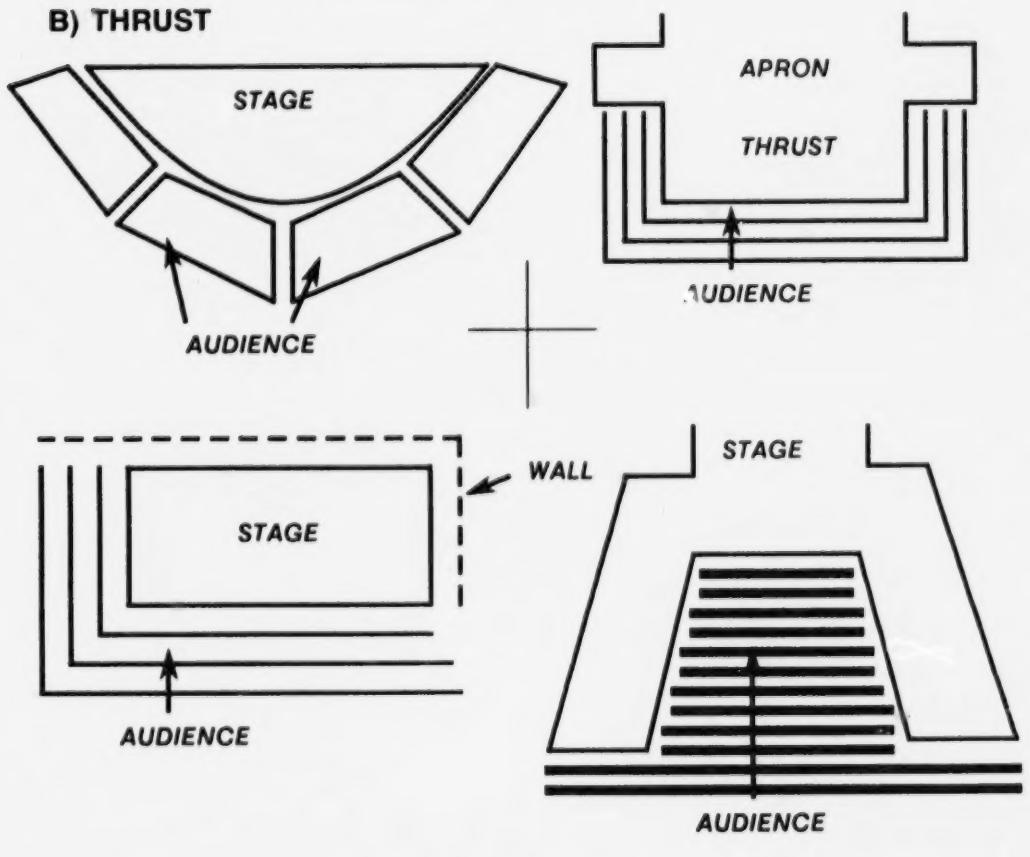
TO URGE
TO PUSH
TO INDUCE
TO NULLIFY
TO TAKE IN HAND
TO GUIDE
TO STAB
TO STEM
TO COME OUT ON TOP
TO STUN
TO RESIST
TO PUT ON ICE
TO MARSHALL
TO SEEK LOVE
TO CATCH THE EYE
TO SOLVE A PROBLEM
TO KEEP GOING
TO PLEASE
TO REALIZE A DREAM
TO PROBE
TO FIND PROTECTION
TO BLAST
TO DERAIL
TO GET RID OF
TO HAUL OVER THE COALS
TO NAIL
TO SNATCH
TO IMPALE
TO AVOID THE TRUTH
TO HIDE MY HURT FEELINGS
TO CHANGE THE MOOD
TO LEAD INTO A TRAP
TO KEEP THINGS MY WAY
TO FIGURE OUT
TO PICK UP THE PIECES
TO SHUT OUT THE WORLD
TO ASSAULT
TO BEGIN LIVING
TO SMASH
TO BRUISE
TO FIND SOMETHING TO DO
TO SUBDUE
TO SURMOUNT
TO WANT TO KNOW MORE
TO FACE UP TO
TO FREE MYSELF
TO GET ALL I CAN
TO HEAL
TO PREVAIL
TO WRITE OFF
TO ADHERE TO
TO SAVE MYSELF
TO QUASH
TO AWAKEN
TO PROVOKE
TO STIR
TO QUIET
TO SUPPLICATE
TO ASSAIL
TO HOLD UP
TO SCAR
TO INFLAME
TO CAPTURE
TO FEIGN INTEREST
TO PRY
TO CONFOUND
TO SHAPE
TO FOLLOW
TO REBEL AGAINST
TO FIGHT THE LIE
TO WOUND
TO HAVE FUN
TO DO MY WORK
TO SWIM AGAINST
TO INVITE
TO REFUSE
TO WIN MY PLACE
TO DRAW THE LINE
TO BEAT DOWN
TO INCITE
TO RATIONALIZE
TO GIVE TO ALL
TO LIVE IT UP
TO BLUFF MY WAY
TO BE HELPFUL
TO REMIND
TO COMPLAIN
TO TANTALIZE
TO ASSERT MYSELF
TO BECOME AWARE
TO OBLIGE
TO KEEP IN TOUCH
TO MOCK EVERYONE
TO CHANGE THE MOOD
TO GET AWAY FROM PEOPLE
TO MAKE A SIMPLE CONNECTION
TO BRING TO HEEL
TO RESPOND
TO FREEZE THE BLOOD
TO FLIRT
TO STUDY
TO PLAY THE TUNE
TO LEVEL
TO FACE DESTINY
TO SEEK ROMANCE
TO PLEASE THE WORLD
TO SQUIRM THROUGH
TO GET IN EVERYWHERE
TO FIND MY BEARINGS
TO FIND THE ANSWER
TO HEAR THE RESULTS
TO DISCOVER THE TRUTH
TO SETTLE IN A DREAM

TYPES OF STAGES

A) PROSCENIUM



B) THRUST



TO SEIZE AN OPPORTUNITY
TO NOT EXPOSE
TO DO THE INEVITABLE
TO WIN SOMEONE OVER
TO SUSTAIN
TO BAIT
TO GIVE MYSELF
TO PUT TO PROOF
TO CONNECT TO
TO BOLSTER UP
TO SET ON FIRE
TO ASSERT PRIDE
TO CLING
TO GIVE MY ALL
TO GET ALONG
TO WAIT IT OUT
TO ADVISE
TO FIND OUT
TO STOP THIS
TO HOLD ONTO
TO DO MY WORK
TO SAVE MYSELF
TO CONTROL PEOPLE
TO OBSERVE EVERYTHING
TO GET RID OF SOMEONE
TO HOLD ONTO SOMEONE
TO KEEP IN TOUCH WITH PEOPLE
TO STRAIGHTEN PEOPLE OUT
TO NOT BE ALONE
TO FREE MYSELF FROM GUILT
TO FLAUNT MY GIFTS
TO CLAIM MY POSITION
TO GET ALL I CAN
TO BE MATTER OF FACT
TO AVOID BEING TRACKED DOWN
TO FORCE CONNECTION
TO GET ON THE GOOD SIDE
TO MAKE THEM UNDERSTAND
TO COVER UP MY GUILT
TO DOMINATE EVERYTHING
TO ADMIRE THE WORLD
TO PRY SOME CONFIDENTIAL INFORMATION
TO KEEP MYSELF ATTACHED TO PEOPLE
TO CARRY OUT AN IMPORTANT MISSION
TO PULL THE STRINGS
TO GET TO THE POINT
TO GET THE UPPER HAND
TO RETAIN A SENSE OF MYSELF
TO BRIGHTEN THE ATMOSPHERE
TO DEMAND RECOGNITION
TO GIVE UP
TO CAPTIVATE PEOPLE
TO WANT TO KNOW MORE
TO ESCAPE OUT OF THIS WORLD
TO GET THEIR ATTENTION
TO SHUT OUT THE WORLD
TO CAST OFF THE YOKE
TO TRANSFIGURE THE WORLD
TO MAKE LIFE BETTER
TO TRY TO DO SOMETHING
TO ESCAPE INTO ANOTHER WORLD
TO ENCOURAGE EVERYONE TO LIKE THE WORLD
TO WORM OUT OF TROUBLE
TO BE ON GUARD AGAINST
TO PREPARE MYSELF FOR LOVE
TO PULL MYSELF TOGETHER
TO MAINTAIN MY DIGNITY
TO ARRIVE AT THE LAST STOP
TO MAKE MYSELF ALLURING
TO SEEK CONSOLATION
TO SEEK HELP
TO LEAD BY THE NOSE
TO POSSESS EVERYTHING
TO SEE IT THROUGH TO THE END
TO SERVE EVERYONE WITH LOVE
TO FIGURE THEM OUT
TO BE LESS THAN NOTHING
TO KEEP FROM BEING DESTROYED
TO BE THE CENTRE OF ATTENTION
TO RESPOND TO THE CALL OF LIFE

DISCIPLINE:	ACTING
ACTING Learner Expectation	
	# 5 – demonstrate a character's main objective within a scene.
ORIENTATION Learner Expectation	
	#22 – offer and accept constructive criticism with a desire to progress.
Emphasis:	Psychomotor
Materials/Preparation:	• Action Choices handout (see handout for affective lesson plans)
Lesson Objectives:	1. The student will demonstrate his/her character's main objective within a scene. 2. The student will offer and accept constructive criticism with a desire to progress.

Introduction/Warmup

Discussion – Teacher explains that all movement, if it is to have motivation, should come from character's main objective and immediate or moment–to–moment objective.

Activities

Action/Reaction

1. In partners — A faces B. On signal from teacher, A begins movement directed toward B and freezes; e.g., lurching forward, arms clutching towards B's neck. B reacts to A's movement; e.g., crouches in fetal position. Continue this movement response pattern and then change allowing B to begin movement.

2. In same or different groups of two, A and B perform task or service in a scene in mime. Both A and B should choose contrasting main objectives (refer to action choices handout pp. 214–215).

   (Note: If exercise is done in mime, emphasis will be on the communication of objective through movement rather than through dialogue.)

3. Present these scenes to rest of class. After each scene discuss how each character communicated or achieved objectives through movement, including blocking and business gestures.

Closure

Discuss with students how a character's movement is suggested by his/her main and immediate or moment–to–moment objectives.

Evaluation

1. The student has used movement acceptable to the character's main objective within a scene (scene presentation).

2. The student has offered and accepted constructive criticism with a desire to progress (teacher observation).

Extension

Taking an already–prepared script, partners, after doing the cognitive and affective lesson plans, can rehearse scene without dialogue, concentrating on communicating and achieving main objective and beat objectives through movement and gesture.

Teacher Tips:	When students do personal warmups, have them add a characterization element.

DISCIPLINE:	THEATRE STUDIES
THEATRE STUDIES Learner Expectation	
	#15 – apply knowledge of the elements of a critique.
ORIENTATION Learner Expectation	
	#17 – positively support the work of others.
Materials/Preparation:	• Class copies of critique sheet • Students have attended a live theatre performance: a) a professional, semi–professional, educational, or amateur performance available in the community b) a touring show brought to the school c) a school performance.
NOTE:	• This lesson plan illustrates how, in Drama 20 or 30, a teacher may wish to provide enhancement of a particular skill by treating it at the "application" level.
Lesson Objectives:	1. The student will develop a written, balanced critique of a live theatre performance. 2. The student will phrase the critique in a constructive way.

This lesson plan presumes that the prerequisite THEATRE STUDIES Learner Expectations (# 3 and # 9) have been learned successfully.

Introduction/Warmup

Review – Teacher reviews elements of critique as taught in Learner Expectation # 3 and explored in Learner Expectation # 9.

Activities

1. Written Critique – Using critique outline, student writes critique of performance and submits to teacher.

2. Class Discussion – Teacher selects appropriate critiques and authors read to class. Discussion focuses on similarities/differences of selected critiques and degree to which judgements and opinions are supported.

Closure

Teacher reviews and reinforces elements of critique.

Evaluation

1. The student has demonstrated the ability to prepare an informed, balanced critique (graded critiques).

2. The student phrased the critique in a constructive way (graded critiques).

Extension

1. Director is invited to respond to students' critical observations.

2. Invite local reviewer/critic to discuss show with students.

Teacher Tips:

1. Ideally, plays chosen should reflect upon issues relevant to the particular class.
2. Where there is an admission fee, the teacher should explore the possibility of group discounts, free attendance at dress rehearsals/previews, etc.
3. Where admission fees preclude individuals from attending, the teacher could investigate special funding (monies available through program budget, extracurricular budget, etc.).
4. In situations where attendance of live performance is impossible, apply this lesson plan to an available video/film of a stage play.
5. Where students attend productions on their own, require that they include with the critique a copy of the program and the ticket stub.
6. Contact district's off–campus officer regarding policies and regulations regarding off–campus assignments.

SAMPLE PERFORMANCE CRITIQUE SHEET

1. Name of play:_____

   Name of playwright:_____

   Genre:_____

   Style:_____

   Date written:_____

   Date attended:_____

   Performing company:_____

2. Brief synopsis of plot:_____

   _____

   _____

   _____

3. Central messages/insights:_____

4. Performance

   a) Acting_____

   b) Directing_____

   c) Staging_____

   d) Tech/Design_____

5. Audience reaction:_____

6. Highlight(s): What? Why?

   _____

   _____

7. Areas to be strengthened: What? Why?

   _____

   _____

8. Overall impression: Would you recommend this play? Why?

   _____

   _____

   Would you not recommend this play? Why not?

   _____

   _____

DISCIPLINE:	THEATRE STUDIES
THEATRE STUDIES Learner Expectation	#12 – examine realism and selected other significant theatre styles.
ORIENTATION Learner Expectation	#19 – work with abstract concepts.
Materials/Preparation:	• Class set of basic text: *The Theater Experience* • Class set of "The Ecstacy of Rita Joe," by George Ryga • Writing materials
NOTE:	• This lesson plan illustrates how, in Drama 20, a teacher may wish to provide enhancement of a particular learner expectation by treating it at the "examination" level. • This lesson plan presumes that the prerequisite Drama 20 THEATRE STUDIES learner expectation (**#6 – the student will be able to recognize realism and selected other significant theatre styles**) has been learned successfully. • This lesson plan addresses the Canadian theatre requirement. • The class is given sufficient time to read, or re-read, prior to this lesson.
Lesson Objectives:	1. The student will demonstrate understanding of the dramatic style(s) of "The Ecstasy of Rita Joe." 2. The student will develop further understanding of the concept of style.

Introduction/Warmup

1. Review

   a) Teacher reviews prerequisite Learner Expectation #6.
   b) Teacher reviews plot of "The Ecstasy of Rita Joe."

Activities

1. Reading – Individually, students locate and read references to style in *The Theater Experience*.

2. Writing – Individually, students prepare a written statement identifying dramatic style(s) of "The Ecstasy of Rita Joe," supplying direct quotations from the play and from *The Theater Experience* to illustrate their conclusions. Statements are collected to be graded later.

3. Discussion – Two (or more, as time permits) of the written statements are selected at random and read aloud. Conclusions are discussed.

Closure

Teacher reviews and comments upon dramatic style with reference to "The Ecstasy of Rita Joe."

Evaluation

1. The student has demonstrated an understanding of the dramatic style(s) of "The Ecstasy of Rita Joe" (graded written statements).

2. The student has a clearer understanding of the concept of style (graded written statements and discussion).

Extension

1. Develop a planned improvisation in which different characters — e.g., Rita Joe, Homer, Jamie — occupy the judge's seat. Discuss variations in scene outcomes.

2. In pairs, rewrite Father's dragonfly speech (Act II) using language and rhythms reflecting those of Mr. Homer.

Teacher Tips:

1. In choosing materials for class study, the teacher should be aware of sensitivities of individual students, and be prepared to discuss choice of material privately and in advance with students who could find it to be problematic. In this case, an Indian student who might otherwise have misgivings about the portrayal of Indians in the script, might be willing to act as an advisor about the reality of the text and provide valuable insights into the play.
2. "Indian," also by George Ryga, appears in *Voices*; a prescribed reading text in language arts.

DISCIPLINE:	THEATRE STUDIES
THEATRE STUDIES Learner Expectation	
	# 2 – recognize innovations in the theatre.
ORIENTATION Learner Expectation	
	#10 – demonstrate effective use and management of time.
Materials/Preparation:	• Prearranged visit by librarian to familiarize students with organization of resources • List of theatre terms
Lesson Objectives:	1. The student will be able to recognize basic technical terms relating to Greek theatre. 2. The student will manage time effectively.

Introduction/Warmup

Discussion – Discuss how theatre of every age and every culture has had its specific technical terminology and how clues of theatre's past may sometimes be discovered in current terminology.

Activities

1. Research – In small groups, students are given an equitable share of terms from the terminology list, to investigate. They are given a set period of time in which to research.

2. Presentations – Groups process information to develop presentations of their research findings involving diagrams/sketches, notes and verbal descriptions. Small groups present to class.

3. Displays – Displays of group work are mounted in the classroom display area in order that all students may develop a personal dictionary of terms.

Closure

Teacher reinforces that every area of specialized study develops its own technical language for efficient communication within and about that area.

Evaluation

1. The student has recognized basic technical terms relating to Greek theatre.

2. The student has demonstrated effective time management.

Extension

Class is shown film or slide tape (as available in district's media library, NFB, etc.) showing scenes from a traditional staging of a Greek play. Students apply terms learned in discussion of the play.

Teacher Tips:	1. Teacher ensures that adequate research materials are available (perhaps through inter–library loan). 2. Teacher designs evaluation card, such as the one following this lesson, on which is recorded the student's self–evaluation, a peer evaluation, and the teacher's evaluation. Students choose one person from group to contribute peer evaluation. 3. Be prepared for variations among sources in spelling of Greek terms. 4. An excellent reference book (to order for your library) is Richard and Helen Leacroft's *Theatre and Playhouse* (Methuen, 1984).

Technical Terms: Greek Theatre

skene
parados
proedia
deus ex machina
pinakes
ekkyklema
proskenion
parapetasma
prosopon
episkenion
cavea
paraskenia
kerkis
analemma
kekides
orchestra
thymele
periaktoi
mechane
kothornoi
thyromata
onkos
logeion
theatron
hyposkenion
diazoma
klimakes
prohedria
stela
theologian

STUDENT: _____	SELF: X/5	PEER: X/5	TEACHER: X/5	X/15
MANAGEMENT:				
COOPERATION:				
CONTRIBUTES READILY:				
				X/45

DISCIPLINE:	TECHNICAL THEATRE/DESIGN
Component:	lighting
Lighting Learner Expectation	
	# 6 – demonstrate understanding functions of gels, barn doors, gobos, c-clamps, shutters.
ORIENTATION Learner Expectation	
	#19 – work with abstract concepts.
Emphasis:	Affective
Materials/Preparation:	• Light source; e.g., fresnel or overhead projector • Assorted coloured gels • Colour chart • Set up the light so that it is directed on to floor, wall, or screen
Lesson Objectives:	1. Students will become aware of how colour enhances the emotion of a scene. 2. Students will use the concept of emotion in a planned improvisation.

Introduction/Warmup

Functions – Discuss what gels are and why they are used on stage. Show how they may be used with available lighting instruments.

Activities

1. Reading Colours – As teacher places variety of coloured gels in lighting instrument, students brainstorm reactions, themes, topics, images, emotions that the colours evoke.

2. Colour Chart – Teacher distributes, or displays on overhead, Colour Chart. Students compare responses.

3. Improvisation – in small groups, students select emotion that will predominate in a planned improvisation. Groups then choose coloured gel to enhance emotional quality of scene.

4. Presentation – Students present work using selected gel. At conclusion of each presentation, teacher initiates discussion about how colour enhanced emotional quality of scene.

Closure

Teacher will reinforce idea of how colour can be used to enhance emotion.

Evaluation

1. The student demonstrated an understanding of how colour enhances the emotion of a scene (class discussion).

2. The student used the concept of emotion in a planned improvisation (teacher marks scenes).

Extension

1. Students apply knowledge to ativities and projects in other DISCIPLINES and forms; e.g., readers' theatre.

2. Students explore effect of colour on makeup and costume.

Teacher Tips:	If gel is unavailable, use coloured cellophane on overhead projector. Do not use cellophane on a stage lighting instrument.

COLOUR CHART

Colour Symbolism

Colour plays an important role in an actor/audience relationship. The emotional affect of a colour is as important as it is intangible.

The same colour can produce different emotions. Think of the effect of white on an angel and the effect of white at a dark window on a windy night.

Common Associations of Colours

BLACK – sin, death, witchcraft, mystery, mourning, horror, sadness.

GREY – humility, age, resolution, subtlety, regret, considered judgement.

WHITE – purity, chastity, innocence, modesty, truth, peace, delicacy, sacrifice, sickness, deities, celestial beings; also coldness and hardness.

RED – blood, heat, fire, passion, cruelty, murder, power, royalty, wealth, health.

GOLD – richness, contentment; in Shakespeare's plays: sun, kingship, youth.

ORANGE – autumn, plenty, laughter.

YELLOW – heat, gaiety, deceit, cowardice, indecency.

BROWN – autumn, country life, contentment, warmth, poverty.

GREEN – fertility, spring, youth, vitality, eternity, contemplation, faith, immortality, solitude, envy, jealousy.

BLUE – coldness, truth, fidelity, intelligence, aristocracy, cunning, melancholy.

VIOLET – sadness, sentimentality, royalty, tragic love.

PURPLE – royalty, heroism, wealth, western religion.

DISCIPLINE:	TECHNICAL THEATRE/DESIGN
Component:	makeup
Makeup Learner Expectation	
	# 7 – identify basic makeup supplies: bases, highlights, shadows, liners, powders, cleansers, brushes, sponges, crepe hair, adhesives.
ORIENTATION Learner Expectation	
	# 9 – concentrate on the task at hand.
Emphasis:	Cognitive
Materials/Preparation:	• Makeup supplies • Tables and chairs • Makeup kits (male and female) • Set up tables with samples of all makeup supplies
LESSON OBJECTIVES:	1. The student will identify basic makeup supplies: bases, highlights, shadows, liners, powders, cleansers, brushes, sponges, crepe hair, adhesives. 2. The student will concentrate on the task at hand.

Introduction/Warmup

Review – Discuss general purposes of stage makeup.

Activities

1. Function of Supplies – Students sit four to a table. To entire class, teacher explains specific purpose of each item. Students take notes and experiment with samples at table.

2. Clean Up – Students clean up themselves, their supplies and their tables.

Closure

Teacher shows students typical male and female makeup kits and discusses the supplies found in each.

Evaluation

1. The student can identify basic makeup supplies (class discussion).

2. The student has demonstrated ability to concentrate on task at hand (teacher observation).

Extension

Students experiment with variety of types of makeup; e.g., grease, pancake or cream bases. Discussion on the advantages and disadvantages of each.

Teacher Tips:	Advise students to check to see if they develop any allergic reactions to makeup with which they have been experimenting. Makeup can be checked on inside of wrist.

DISCIPLINE:	TECHNICAL THEATRE/DESIGN
Component:	set
Set Learner Expectation	
	# 6 – recognize different types of stages: proscenium, thrust, arena, flexible.
ORIENTATION Learner Expectation	
	# 6 – demonstrate a willingness to challenge and extend oneself: physically, emotionally, intellectually and artistically.
Emphasis:	Psychomotor
Materials/Preparation:	• Enough chairs for three-quarters of the class • Diagrams or pictures of different types of stages (see pp. 228–229)
Lesson Objectives:	1. The student will recognize different types of stages — proscenium, thrust, arena, flexible. 2. The student will demonstrate a willingness to risk.

Introduction/Warmup

1. Stage Types – Using handout, teacher identifies various types of stages. Students brainstorm locations within school and community that could be used as entertainment centres using various types of stages; e.g., school foyer, church courtyard. Students identify entertainment centres within community and type of staging used in each.

2. Physical Warmup – Basic mime warmup: balance, flexibility, isolation, manipulation.

Activities

1. Mime Scene – in small groups, students are instructed to create mime scene, based on title. Each group is assigned different type of stage on which to perform mime scene. Each group, in turn, arranges audience formation to suit stage type and presents mime.

2. Discussion – After each presentation, teacher and students discuss observations from point of view of both performers and audience, based on problems that various types of stages can cause.

Closure

Review different types of stages that have been discussed and explored.

Evaluation

1. The student has demonstrated a willingness to take risks (teacher observation).

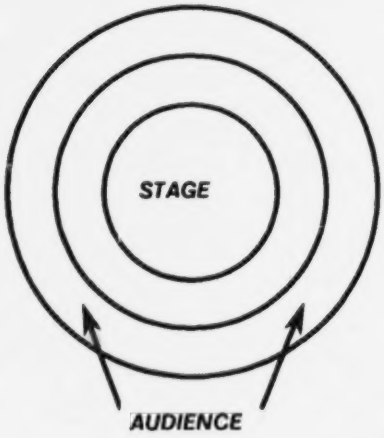
2. The student recognizes different types of stages (class discussion).

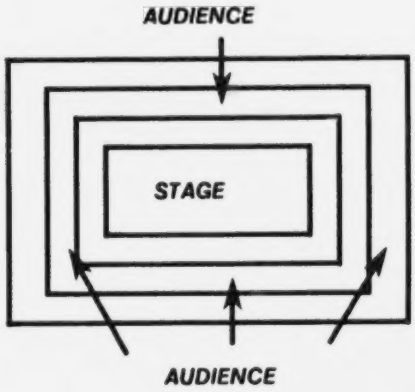
Extension

1. Students prepare scripted scenes, blocking them for a selected stage type, excluding proscenium. These scenes will be presented in a subsequent lesson and graded.

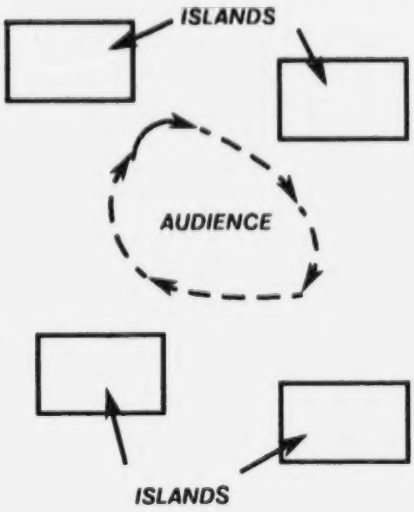
Teacher Tips:	Teacher can look beyond drama facility for performance space to be used in drama club activities and class projects.

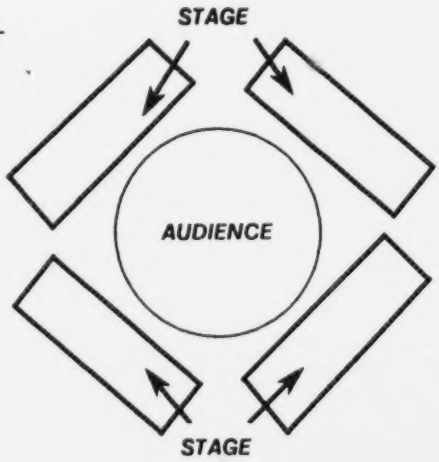
C) ARENA



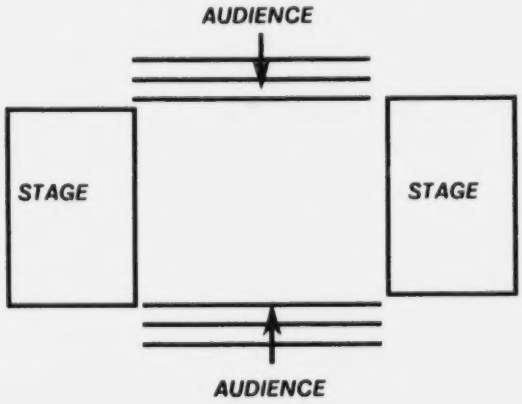


D) FLEXIBLE





[TRANSVERSE (ALLEY) — 2 ACTING AREAS]



DISCIPLINE:	PLAYWRITING
PLAYWRITING Learner Expectation	
	# 2 – define and identify plot, character, thought and diction.
ORIENTATION Learner Expectation	
	# 9 – concentrate on the task at hand.
Emphasis:	Affective
Materials/Preparation:	• An object in a brown paper bag for each student in class • Class set of character analysis sheets • Class set of Assignment Number 1 and mark sheet
Lesson Objectives:	1. The student will create a specific character. 2. The student will write thirty words of dialogue. 3. The student will concentrate on the task at hand.

Introduction/Warmup

Have students lie on floor in a relaxed position, with eyes closed. While talking them through the following exercise, place a brown paper bag containing an object beside each student.

Suggest to students that they imagine they are robbers. They have entered a strange house through the window. They climb upstairs and enter a bedroom. There is one person lying in bed completely covered. They do not know anything about him/her. They go to a chest of drawers and check top drawer. It is filled with clothes, as is middle drawer. Bottom drawer is lighter so they think it is empty. They see a plain brown paper bag which they take. They go home, lock door, and open bag to discover what they have taken. Tell the students to open their eyes and examine object in bag beside them.

Activities

1. Character Analysis – Students decide who owns object found in bag and draw as many conclusions as possible about owner. Each student must fill out a Character Analysis Sheet.

2. Dialogue – Each student chooses a person his/her character would dislike. Hand out Assignment Number 1. Refer students to evaluation section for specific criteria on which to focus.

Closure

Lead discussion regarding how dialogue reveals character and establishes relationship between characters.

Evaluation

1. The student has identified a specific character (Character Analysis sheet).

2. The student has written correctly thirty words of dialogue (graded assignment).

3. The student has concentrated on task at hand (teacher observation).

Extension

Many students may have written the beginning for a play so teacher may choose to lead discussion on exposition.

Teacher Tips:	Make sure students stick to thirty words; this forces them to choose dialogue carefully and realize that information can be communicated with brevity!

CHARACTER ANALYSIS

Character's

Name_____
Age_____
Height_____
Weight_____
Hair/eye colour_____
Nationality_____

Internal Qualities

1. Background; e.g., family, environment, occupation, socio–economic position, education, interests, hobbies.

   _____

   _____

2. Mental characteristics; e.g., intelligent, clever, slow.

   _____

3. Spiritual qualities; e.g., ideals, religion, tastes, attitude towards other people and life.

   _____

4. Emotional characteristics; e.g., confident, outgoing, nervous, social life, cynical. How is temperament similar/different to yours?

   _____

   _____

External Qualities

1. Posture; e.g., slumped, stiff, awkward.

   _____

   _____

2. Movement and gesture; e.g., conveys poise, nervousness, walks with a bounce, shuffle, plod, movement indicates age, health.

   _____

   _____

3. Mannerisms; e.g., bites nails, clears throat, chews gum, plays with hair.

   _____

   _____

4. Voice; e.g., pleasant, high pitched, nasal, speech impediment.

   _____

   _____

5. Dress; e.g., neat, casual, prim, trendy, flashy.

   _____

   _____

ASSIGNMENT NUMBER 1

Take the character you have analyzed and choose one person he/she would dislike. Decide on a name for that character and a place where the two of them might meet.

Now write thirty words of dialogue (no stage directions) between these two characters including:

a) their names

b) their relationship

c) where they are.

You must not exceed thirty words and the dialogue must be appropriate for the characters.

Assignment Number 1 Mark Sheet

	Mark
Two names	_____/2
Relationship	_____/2
Where	_____/1
Appropriateness of dialogue	_____/10
Total	_____/15

DISCIPLINE:	PLAYWRITING
PLAYWRITING Learner Expectation	
	# 2 – define and identify plot, character, thought and diction.
ORIENTATION Learner Expectation	
	# 9 – concentrate on the task at hand.
Emphasis:	Cognitive
Materials/Preparation:	• A script for each student in the class (there should be no more than three copies of any one script)

Lesson Objectives:	1. The student will identify character through script analysis. 2. The student will concentrate on the task at hand.

Introduction/Warmup

Review – Discuss/review character types. Have students define a protagonist, antagonist, utilitarian, confidant, raissoneur, narrator, typical personage and delightful eccentric.

Activities

1. Character Types – Students read scripts assigned and identify each character's type.

2. Character Analysis – Students choose protagonist and one other character. They list on one sheet all information given about them and on another sheet, what people say about them. Students compare type and amount of information given by playwright directly through character and through other characters.

3. Group Summary – Students with same script compare information and summarize. They present findings to the class.

Closure

Discuss and compare how a playwright imparts character information to an audience.

Evaluation

1. The student has correctly identified character type (written sheet).

2. The student has concentrated on the task at hand (teacher observation).

Extension

Students write dialogue using both ways of imparting information.

Teacher Tips:	Be certain plays selected have a number of character types.

DISCIPLINE:	PLAYWRITING
PLAYWRITING Learner Expectation	
	# 2 – define and identify plot, character, thought and diction.
ORIENTATION Learner Expectation	
	#11 – listen to self and others.
Emphasis:	Psychomotor
Lesson Objectives:	1. The student will demonstrate an understanding of the elements of plot. 2. The students will listen to self and others.

Introduction/Warmup

Scene Rotation – Two students (1 and 2) begin any scene. Third student freezes scene on a word or body position. He/she then goes in and changes the scene completely using that word or position. Student number 1 or 2 must find a logical reason to leave the scene. Then a new student freezes the scene, and process starts again.

Activities

1. Elements of Plot – Define the elements of plot — exposition/preparation, initial incident (point of attack), rising action (complication), climax, denouement (resolution).

2. Improvisation – Divide students into groups of six. After two to three minutes of preparation, each group presents an improvisation with following format: Number 1 enters and sets up character; Number 2 enters and adds exposition; Number 3 enters and adds initial incident; Number 4 enters and develops rising action; Number 5 enters and forces climax; Number 6 enters and adds denouement.

Closure

Discuss problem involved in introducing elements of plot.

Evaluation

1. The student has demonstrated an understanding of the elements of plot (mark presentations).

2. The student has listened to self and others (teacher observation of presentations).

Extension

Students write scenario.

Teacher Tips:	Severely limit preparation time. Allow only enough time for initial ideas.

DISCIPLINE:	DIRECTING
DIRECTING Learner Expectation	# 7 – demonstrate understanding of the compositional methods of emphasis: body position, stage area, plane, level, contrast, space, repetition.
ORIENTATION Learner Expectation	#19 – work with abstract concepts.
Emphasis:	Cognitive
Materials/Preparation:	• Several photographs or paintings of scenery and/or still life • Opaque projector • Evaluation charts
Lesson Objectives:	1. The student will understand that plane, level, contrast, space and repetition may be used to achieve emphasis in composition. 2. The student will demonstrate the ability to work with abstract concepts.

Introduction/Warmup

Discussion–Demonstration – Introduce use of plane, level, contrast, space and repetition to achieve emphasis in any composition. Hold up or display on an opaque projector a photograph or painting of scenery or still life and discuss methods of composition being used to achieve emphasis. Repeat, with several different pictures. Make sure there is a variety of methods being used.

Activities

1. Picture Emphasis – Students divide into small groups. Each group is given picture and discusses it to decide which methods of emphasis are used.

2. Presentation and Discussion – A spokesperson from each group presents picture and group's conclusions, that may or may not be challenged by other members of class.

3. Analysis – Show one or more new pictures to entire class. Each student analyzes for methods of emphasis and charts his/her conclusions.

Closure

As a class, review the compositional methods used to achieve emphasis in pictures. Extrapolate to stage.

Evaluation

1. The student has demonstrated an understanding of how plane, level, contrast, space and repetition may be used to achieve emphasis in composition (discussion, graded written work).

2. The student has demonstrated the ability to work with abstract concepts (class discussion, graded written work).

Extension

Students direct series of tableaux using various methods to achieve emphasis.

Teacher Tips:	To avoid generating pages of written description, a chart such as the one below may be used.

COMPOSITIONAL ELEMENTS USED FOR EMPHASIS

Picture No.	Plane	Level	Contrast	Source	Repetition	Comments

DISCIPLINE:	DIRECTING
DIRECTING Learner Expectation	
	# 7 – demonstrate understanding of the compositional methods of emphasis: body position, stage area, plane, level, contrast, space, repetition.
ORIENTATION Learner Expectation	
	#11 – listen to self and others.
Emphasis:	Psychomotor

Lesson Objectives:

1. The student will demonstrate the use of body position, stage area, plane and level to achieve emphasis.
2. The student will listen to self and others.

Introduction/Warmup

Review – Review stage areas and body position terminology.

Activities

1. Where is the Emphasis? – Select students of similar stature and dress. Keeping them on same plane, have them alter body positions. Discuss relative strengths of those positions.

   Place students in various stage areas, keeping body positions the same. Discuss where emphasis is, based only on stage areas.

   Keeping all factors the same, vary plane to see how downstage position receives emphasis.

   Adjust levels and see how what is higher receives emphasis when all other factors remain the same.

2. Now You Direct – Form groups and have each student take a turn directing others to achieve emphasis through manipulation of body position, stage areas, plane and levels.

3. Presentation and Discussion – Each group selects the example they think works best, presents it to class, and explains methods being used to achieve emphasis.

Closure

Through discussion make clear that compositions become more difficult to analyze as more variables are manipulated. For example, a weak body position may be made strong by raising it.

Evaluation

1. The student has demonstrated an understanding of how to use body position, stage areas, plane and level to achieve emphasis (graded student presentations and explanations).

2. The student listened to self and others (teacher observation of directors' instructions and actors' responses).

Extension

Students direct short scenes using various methods to achieve emphasis.

Teacher Tips:

1. This lesson is planned for a proscenium arch stage.
2. Because this exercise requires a standard sized space, we suggest creating the required number of rehearsal spaces by using masking tape delineations on the floor.

DISCIPLINE:	DIRECTING
DIRECTING Learner Expectation	
	# 7 – demonstrate understanding of the compositional methods of emphasis: body position, stage area, plane, level, contrast, space, repetition.
ORIENTATION Learner Expectation	
	#14 – make effective decisions or choices.
Emphasis:	Affective
Materials/Preparation:	• List of emotions

Lesson Objectives:	1. The students will use compositional methods of emphasis to convey emotions. 2. The student will demonstrate the ability to make effective decisions and choices.

Introduction/Warmup

Private Images – Students each find own space and lie on the floor in relaxed position, eyes closed. Ask them to imagine a group of people out in a field having a picnic on a warm, summer day. Then tell them that you are going to call out some emotions and that they should imagine the effects of these emotions on the people in their private images. Stress that they are looking at these pictures from a distance and cannot see faces. Call out various emotions. Use as great a variety as possible.

Emotions		
	disgust	love
	happiness	excitement
	ecstacy	anxiety
	sadness	fear
	nervousness	anger
	depression	embarrassment
	compassion	boredom
	hatred	jealousy

Activities

1. Emotions – Divide students into groups of five. Each group is given a different emotion and told to create three different tableaux that express that emotion. Though each tableau does not have to include all members of the group, each will have a different director.

2. Presentation and Discussion – Each group presents three tableaux; class identifies emotion being conveyed and discusses relative effectiveness of each composition.

Closure

As a class, compile a list of emotions that will be used in future work in stage composition and identify which compositional element(s) might work best for each.

Evaluation

1. The student has demonstrated an understanding of how compositional methods of emphasis convey emotions (class discussion).

2. The student has made effective decisions and choices (teacher observation and class discussion).

Teacher Tips:	1. Be aware that other elements such as costume, set and props affect composition. Try to encourage students to ignore those variables that are outside their control, such as students' dress that day, in order to understand composition. 2. Ignore facial expressions. Using plain paper bag masks only during the presentations can be helpful.

CHAPTER 7

EVALUATION

STUDENT EVALUATION

Evaluation in drama has often been regarded as a difficult task for several reasons:

1. drama addresses the cognitive, affective and psychomotor domains
2. learning is both immediate and long-range
3. many of the activities must be assessed while they are in progress
4. the processes involved are often internal and personal as well as external and public
5. activities to be evaluated may be individual or group-oriented.

This curriculum addresses the difficulty of evaluation as learner expectations have been written in terms of concrete, observable behaviours that can be evaluated. Each DISCIPLINE contains within it sample evaluation statements. **It is impossible to list evaluation statements that will work for every teacher since they must reflect the particular learning situations in the classroom. For example, a learner expectation that reads: "The student should know . . ." might be expressed as: "The student should demonstrate the ability to define, describe, identify, label, list, match, name, outline, reproduce, select, state . . . ," etc. when translated to an evaluation statement.**

Basically, there are two types of evaluation, formative and summative. Formative evaluation is generally less formal and concerned with progress checks with a view to improving. Formative evaluation should not be used as part of a student's grade. Summative evaluation is final. It is the mark or report that indicates the degree of success achieved as a result of instruction.

Evaluation is most accurate when it is continuous and when it employs as many different methods as possible. Observation, checklists, journals, reports, projects, tests, conferences, video and sound tapes, anecdotal records and rating scales are some of the methods available. In addition to a teacher's evaluation of students, one might also consider students' evaluation of selves and others.

The purpose of evaluation of students is to inform both the students and parents of progress, as well as to allow the teacher to gauge the success with which the concepts, skills and attitudes are learned and the program delivered. This provides motivation for both student and teacher improvement.

Teachers continuously need to evaluate their programs to ensure that they fulfill the requirements of the curriculum and meet the needs of the students. In addition, program evaluation can provide administrators with insight into how the goals and objectives of the program support those of the school, and facilitate planning and budgeting in order to meet the requirements of the program.

SUGGESTIONS FOR METHODS OF EVALUATION

Teachers may keep charts, checklists and brief notes about students' work habits, attitudes, understanding, contribution to discussions and group work, relationships with others and so on. Such observational notes are of value when reporting to students and parents by grade (numerical or letter) and/or anecdotal report.

It is possible to evaluate objectively in drama. Even something as apparently nebulous as assessing a student's personal and interpersonal development in class can be made more objective by assessing observable behaviours; in other words, behaviours that we can see. The following is a partial list of such behaviours taken from the orientation evaluation section.

The student demonstrates the ability to:

- willingly challenge and extend oneself; physically, emotionally, intellectually and artistically
- share ideas confidently with others
- behave appropriately within given circumstances
- concentrate on the task at hand
- effectively use and manage time

- listen to self and others
- recognize that values are expressed through the arts
- solve problems imaginatively and creatively
- make effective decisions or choices
- trust by becoming comfortable, physically and emotionally, with others
- display consideration and respect for self and others
- positively support the work of others
- cope with success and failure in positive ways
- use abstract concepts
- display self-discipline, self-direction and a sense of responsibility toward individual and group commitments
- work cooperatively and productively with all members of the class in pairs, small groups and large groups
- offer and accept constructive criticism with a desire to progress.

These behaviours can be ranked according to several scales:

Rating Scale

Poor	Fair	Good	Very Good	Superior
1	2	3	4	5

Frequency Scale

Always	Frequently	Sometimes	Seldom	Never

Agreement Scale

Strongly Disagree	Disagree	No Opinion Indifferent	Agree	Strongly Agree

Statements might also be phrased from the student's point of view for self-evaluation:

I positively support the work of others.

STUDENT EVALUATION OF SELF AND OTHERS

Student Log Book

Gaining practise in observation and reflection is important in order for students to be able to evaluate their own work and that of their peers. A student log book is a useful means of student self-evaluation. One format that may be used is the division of the log book into columns such as Activity, Objective, and Reaction. In the activity section, the student describes the activity which has been done. In the objective column, the reason for doing the activity is described, and finally the reaction column provides an opportunity for the student to reflect upon the work being done and to express his/her own reactions to the activity. Confidentiality is recommended.

STUDENT LOG BOOK

Name _____

ACTIVITY	OBJECTIVE	REACTION
Date _____		
Date _____		

One might also consider distributing a list of observable behaviours to students before any section of work begins so the students are aware of how they are to be evaluated. Again, the behaviours might be stated from the students' point of view for self-evaluation. Students might also use such a list of behaviours in order to become involved in evaluating one another.

Students may also engage in self-evaluation when they and the teacher both evaluate a project. At the beginning of a project a card is given to each student. The teacher has a matching card. For example:

THIS MIME PROJECT INDICATES THAT _____ (Name)

MOVEMENT Learner Expectation #13	1. uses **levels** (high, medium and low)	1	2	3	4	5
MOVEMENT Learner Expectation #16	2. creates and repeats **patterns** of movement	1	2	3	4	5
IMPROVISATION Learner Expectation #13	3. communicates meaning without words	1	2	3	4	5
ACTING Learner Expectation #22	4. displays appropriates character relationships with all other characters in a scene	1	2	3	4	5
TECHNICAL THEATRE/ DESIGN (Lighting) Learner Expectation #21	5. understands how manipulation of **colour**, intensity, and placement achieves **balance**, variety and focus	1	2	3	4	5

At the end of the project, the teacher and students fill in the cards and their evaluations are compared. Where discrepancies appear, a conference is held to resolve the issue.

TEACHER EVALUATION OF STUDENTS

A marking guide may be drawn up for any project or unit, perhaps in consultation with the students. For example, the marking guide for a unit in SPEECH might be similar to the following:

The student demonstrates the ability to:

10	1.	demonstrate **expressive reading** of literature
10	2.	communicate mood and emotion through voice
10	3.	identify **script indicators** of a character's vocal quality
10	4.	demonstrate that spoken interpretation is affected by **characterization**
10	5.	examine the effect of **subtext** upon spoken interpretation
10	6.	apply movement and gesture to clarify and enhance spoken interpretation
10	7.	apply previously learned speech skills to **characterization** and presentation.

Assessing each expectation and arriving at a grade should include such criteria as:

Example Item 1

- pleasant, clear quality
- appropriate pitch level
- appropriate inflection
- appropriate rate
- clear articulation
- correct pronunciation

Below is a list of possible means for evaluation:

interviews	descriptions	reviews/critiques	exhibitions
portfolio	demonstrations	contracts	surveys
written questions and answers	oral explanations	lighting plans	teacher observation
	stage models	sound plans	discussion
photographs	sketch books	seminars	
narrative	project work	performances	

TEACHER EVALUATION OF GROUP PROJECT

Reflecting the value of ongoing evaluation, the following illustrates how a total project may be evaluated in stages, each tied into a specific due date.

Children's Theatre Project

Task	Due Date	Mark
Written Scenario		
Script		
Set Design		
Props		
Rehearsal Schedule		
Rehearsal Process		
Light Plot		
Sound Plot		
Costumes		
Final Project		
Postmortem		

TEACHER SELF-EVALUATION

As all professionals must routinely assess their effectiveness, teacher self-evaluation should be regarded as an essential and continuous process.

Although teachers may feel they instinctively know what to consider when assessing their success, perhaps the following comments and questions might help to focus the process.

Teaching Techniques — It is desirable to use a variety of teaching techniques and approaches that add variety to classes and allow for the individual differences and learning styles of students.

How do I use the ideas put forward by students within the lesson or unit? Am I flexible enough to adapt the lesson if something is not working well or if taking a different direction would be adviseable? Am I able to assess whether what I am teaching is indeed being learned?

Teacher-Pupil Relationships — A positive relationship with students is essential to a happy, productive atmosphere in the classroom. This must not, however, be mistaken to mean that the drama teacher has to be "one of the gang."

How do I show respect for my students? Am I tolerant of students v .h ideas different from my own? Is my criticism constructive? How readily available am I to students and how willing am I to listen to their questions and concerns? Am I fair, impartial and objective in my treatment of students?

Class Management — Being well prepared and organized for the year, the unit and the class fosters a sense of motivation and purpose in students.

Do my classes have a clear beginning and end? Do I ensure that assignments are relevant and sufficiently challenging? Do I vary my evaluation strategies? Have I established effective control mechanisms? How efficiently do I manage the routines and record keeping tasks required of any teacher?

Teaching/Learning Atmosphere — It is important to establish a stimulating atmosphere for learning.

Is my classroom a stimulating place to be? Am I an enthusiastic, exciting, vibrant person (most of the time)? How do I inspire my students to seek more knowledge? How do I make the classwork interesting and how do I keep activities appropriate to the group? Can I share a laugh with my students?

Beyond the Classroom — While working at all of these things within the classroom, the teacher is still expected to continue personal and professional growth outside the classroom.

What types of professional development activities do I participate in? Do I assume responsibilities for school activities outside the classroom? Am I a good team worker? How do I keep in touch with and how do I use community resources? Am I committed to the primary goal of assisting student growth? How do I maintain effective communication with parents regarding student progress?

These considerations are not necessarily intended to be exhaustive or entirely attainable. An effective teacher always strives to improve and these are only suggestions for places to begin.

CURRICULUM EVALUATION CHECKLIST

Part of a teacher's self-evaluation must include a check on delivery of the curriculum. Following is one system suggested to ensure that all required learner expectations are being taught with provision for reteaching concepts, skills and attitudes that might need further reinforcement.

Using this system, a teacher organizes the concepts, skills and attitudes of the curriculum into the areas of study, themes, forms or units of the program. During, or at the end of each section, it is a simple task to assess whether or not the concepts, skills and attitudes listed have been taught. If a learner expectation has been missed or needs further reinforcement, it can be written into a later section, to be covered at that time.

Since this is for the teacher's information, columns and headings should be set up in a manner that is most meaningful for the teacher. The notes section allows the teacher to jot down any explanations or changes that he or she wishes to make to the teaching or placement of the learner expectation. This should expedite planning for the next section or term.

In setting up this system, it is relatively simple to identify learner expectations and even whole DISCIPLINES that are neglected so one can consciously work to include them in the program. If lack of background or training is the problem, steps can be taken to get the necessary information or training. If areas of the curriculum are being neglected because of problems with facility or budget, this too will become apparent so appeal can be made to the administration to rectify the situation.

An added bonus of this system is in the area of student evaluation. Once the concepts, skills and attitudes have been organized to suit the program, it becomes obvious on which learner expectations students should be evaluated in each section of the program. It also measures for the teacher the degree of success with which concepts, skills and attitudes are being learned.

Although time and effort are required to set up this system, the benefits are well worth the initial effort. By grouping learner expectations from the whole curriculum as they are grouped in the program, the task of checking delivery of the curriculum becomes much more manageable.

Below is an example evaluation chart using learner expectations as indicated and showing sample checking and notes. Category titles can be adjusted according to individual teachers.

BEGINNINGS	ALREADY TAUGHT	COVERED ADEQUATELY	NEEDS MORE TIME	NOT TAUGHT	PERIOD ____ NOTES
ORIENTATION Learner Expectations					
1. understand and respond to classroom rules, procedures and routines		x			
2. demonstrate a responsible attitude toward physical and emotional safety and comfort of self and others			x		Steve tends to be boorish in treatment of others. Try interview.
3. demonstrate respect for equipment, resources and facilities		x			
4. participate positively in activities		x			

BEGINNINGS (continued)	ALREADY TAUGHT	COVERED ADEQUATELY	NEEDS MORE TIME	NOT TAUGHT	PERIOD ____ NOTES
ORIENTATION Learner Expectations (continued) 6. demonstrate a willingness to challenge and extend oneself: physically, emotionally, intellectually and artistically			x		One group hanging together. Need to mix them up.
7. share ideas confidently			x		Rebecca is intimidating to others.
8. demonstrate behaviour appropriate to given circumstances			x		Steve needs to be corrected too frequently.
9. concentrate on the task at hand	x				Clearly a good solid background.
10. demonstrate effective use and management of time	x				
11. listen to self and others			x		Rebecca again being too pushy.
13. solve problems imaginatively and creatively		x			
14. make effective decisions or choices			x		Will be focused in "Planned Improvisations."
15. demonstrate trust by becoming comfortable with others, physically and emotionally		x			
16. display consideration and respect for self and others	x				
17. positively support the work of others		x			
20. demonstrate self–disipline, self–direction and a sense of responsibility toward individual and group commitments	x				
21. work cooperatively and productively with all members of the class in pairs, small groups and large groups		x			
MOVEMENT Learner Expectations 1. display the ability to be still		x			
2. demonstrate understanding of basic anatomy				x	Hand out sheet to go with warmups.

BEGINNINGS (continued)	ALREADY TAUGHT	COVERED ADEQUATELY	NEEDS MORE TIME	NOT TAUGHT	PERIOD ____ NOTES
MOVEMENT Learner Expectations (continued) 3. recognize the necessity for **physical warmups**		x			
4. perform a **physical warmup**			x		Give focus in creative movement.
5. demonstrate effective breathing techniques				x	Evaluate in theatre history — stress in warmups.
7. display proper body **alignment**		x			
8. extend **flexibility**			x		Add to creative movement.
9. display increased ability to balance		x			Move to creative movement.
11. demonstrate the ability to move **isolated** body parts		x			Reinforce in Mime.
13. use **levels** (high, medium and low)		x			
15. use **basic locomotor movements**; (e.g., walking, running, crawling, etc.) to explore **space**		x			
17. demonstrate **freezing** of movement in space		x			
SPEECH Learner Expectations 1. demonstrate vocal relaxation and warmup techniques			x		Keep in warmups.
2. apply effective breathing techniques			x		Keep in warmups.
6. perform exercises to relax and improve the movement of the **articulators**				x	Hand out sheet.
9. use and practise levels of **pitch**		x			Apply in radio play.
10. demonstrate safe and appropriate **projection**		x			
13. speak spontaneously with a given context		x			
14. demonstrate effective narrative techniques				x	Move to radio play.

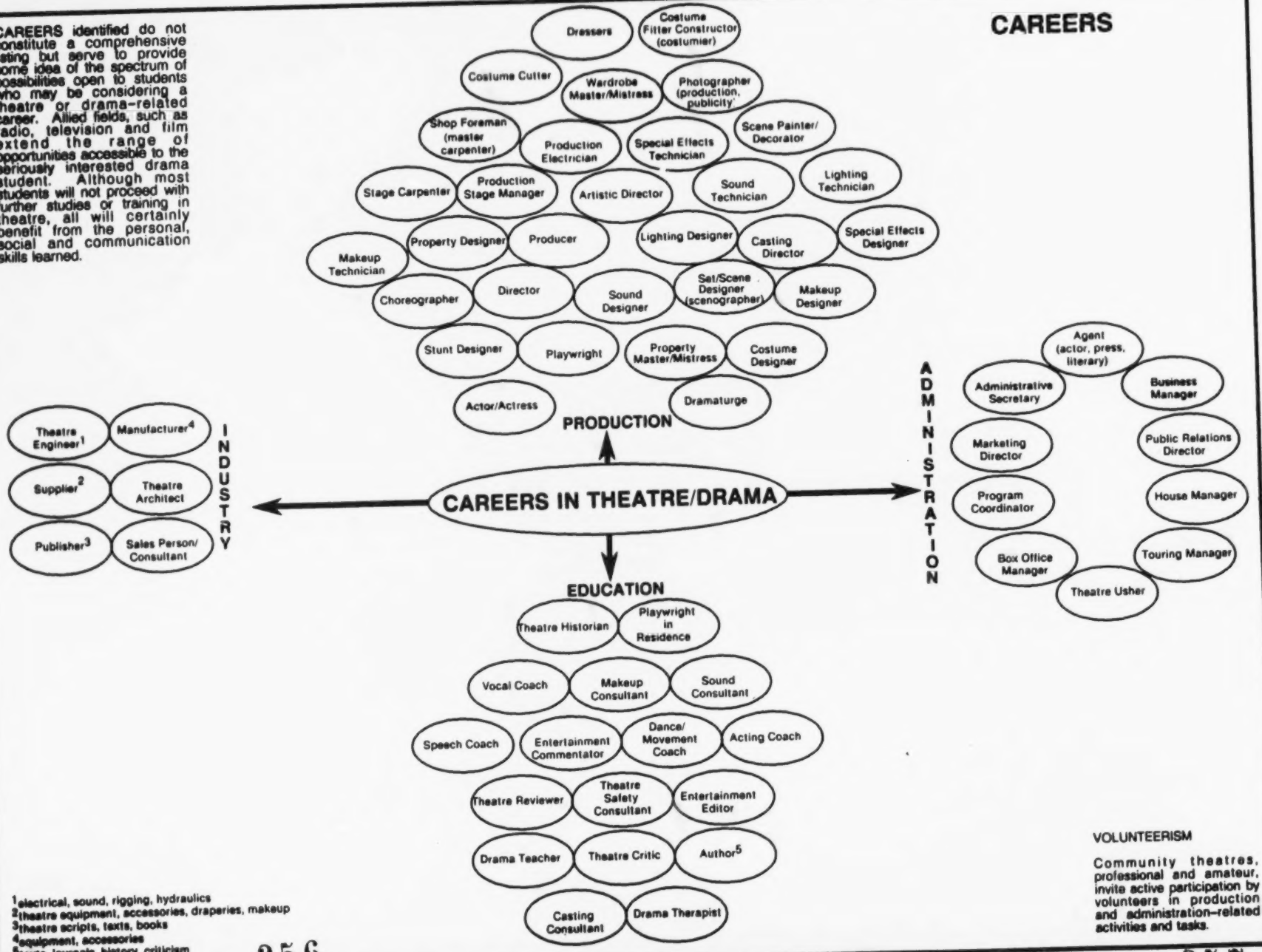
BEGINNINGS (continued)	ALREADY TAUGHT	COVERED ADEQUATELY	NEEDS MORE TIME	NOT TAUGHT	PERIOD ____ NOTES
IMPROVISATION Learner Expectations					
1. use warmup techniques for preparation of body, voice and mind		x			
2. demonstrate the ability to be still		x			
3. maintain **concentration** during exercises	x				
5. create experiences through imaging, visualizing and fantasizing			x		Work again in preparation for creative movement.
8. tell a story **spontaneously**				x	Move to spontaneous improvisation.
12. create, relate and polish a story		x			
15. initiate a dramatic situation in response to a given stimulus		x			Will add music as stimulus in creative movement.

CHAPTER 8

POST-SCHOOL

CAREERS

CAREERS identified do not constitute a comprehensive listing but serve to provide some idea of the spectrum of possibilities open to students who may be considering a theatre or drama-related career. Allied fields, such as radio, television and film extend the range of opportunities accessible to the seriously interested drama student. Although most students will not proceed with further studies or training in theatre, all will certainly benefit from the personal, social and communication skills learned.



[1] electrical, sound, rigging, hydraulics
[2] theatre equipment, accessories, draperies, makeup
[3] theatre scripts, texts, books
[4] equipment, accessories
[5] texts, journals, history, criticism

VOLUNTEERISM

Community theatres, professional and amateur, invite active participation by volunteers in production and administration-related activities and tasks.

CAREERS BIBLIOGRAPHY

The titles of the learning resources identified below were provided through the courtesy of Alberta teachers. None of these titles have been evaluated by Alberta Education and their listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these resources prior to selection rests with the local jurisdiction.

OTHER LEARNING RESOURCES

Booth, David W. and Charles J. Lundy. *Dramatic Arts*. Toronto: Guidance Centre, Faculty of Education, University of Toronto, 1979.

This booklet is one of a series: the Student, Subject, and Careers series. Drama is viewed as a subject through which a student may develop skills that might lead to pursuit of theatre careers and could also lead to other careers where interaction with and communication to others is important, such as law, medicine, sales, social work, politics, advertising and public relations. Junior high students would find the information interesting and accessible.

Careers in Artistic, Literary, and Performing Arts. Employment and Immigration Canada, Occupational and Career Analysis and Development. Minister of Supply and Services, Canada, 1978. Catalogue No. MP70-20/28, 1978.

One of a series of booklets that describes the various jobs, addresses, preparation and/or training necessary and the outlook for the future.

Folke, Ann and Richard Harden. *Opportunities in Theatrical Design and Production*. Lincolnwood, IL: VGM Career Horizons, 1984. [A Division of National Textbook Co., 4255 West Touhy Avenue, 60646]

An ideal book to investigate, in detail, the jobs that exist back and offstage. These are possibly the most stable of all theatre careers. Appendices A, B and C provide for further reading, identify related organizations and list organizations that hire theatre designers and technicians.

Greenberg, Jan W. *Theater Careers: A Comprehensive Guide to Non-acting Careers in the Theater*. New York: Holt, Rinehart and Winston, 1983.

The author, a theatrical press agent, has provided intriguing insights into jobs in commercial and not-for-profit theatres in New York. Interviews with professionals and profiles of the successful are countered with down-to-earth factual accounts of the way it really is. Here, too, is included information about education and publications/newspapers that advertise employment opportunities.

Katz, Judith A. *The Business of Show Business: A Guide to Career Opportunities Behind the Scenes in Theatre and Film*. New York: Harper & Row (Barnes & Noble Books), 1981.

Numerous jobs, more than 200, are described. Career profiles demonstrate the step-by-step process of developing a career. Valuable information is identified in an appendix pertaining to employment centres, schools, unions and internships organizations. Books, magazines and newspapers devoted to the business are included for ready reference.

Loney, Glenn with Lawrence S. Epstein. *Your Future in the Performing Arts*. New York: Richards Rosen Press, 1980.

Intended to be helpful to students, this practical and informative book describes the work of the performer, technician and manager. It discusses the personal qualities necessary for such careers, how to train and how to begin a career. Names and addresses of theatrical organizations, unions, summer stock theatres, theatre for young audiences, companies and USA universities are included.

Merral, Ann (editor). *Contacts*. London: The Spotlight. [42–43 Cranbourn Street, London, WC2H 7AP]

Published in October of every year, this comprehensive directory of everything and everyone in stage, television, screen and radio is a must for anyone who is involved in or wishes to become involved in any of these fields in London and the UK. The amazing variety of undreamed of occupations related to the entertainment industry is revealed. Addresses and telephone numbers of schools, studios, classes and coaches are included.

Thomas, William E. *Backstage Broadway: Careers in the Theater*. New York: Julian Messner, 1980.

The process of preparing a stage production from start to finish is examined and the many backstage roles described in context. An easy-to-read, factual little volume that involves and informs the reader.

Wittes, Carla (editor). *Behind the Scenes: A Guide to Canadian Non-profit professional Theatres and Theatre-related Resources*. Toronto: Professional Association of Canadian Theatres (PACT), 1986.

This guide to Canadian non-profit professional theatres and theatre-related resources also provides information about Canadian universities, colleges and schools that offer drama programs and training. Contact names, addresses and phone numbers for the editors of Canadian periodicals and publications are especially useful for drama teachers.

POST SECONDARY DRAMA EDUCATION IN ALBERTA

1987 – 1988

(This information is current as of the year indicated. Check with the institutions of interest.)

Program	Location	Institution	Diploma/Degrees Obtainable	Admission Requirements	Address
Theatre/Drama, Dance, Music, Theatre Production and Design, Playwright's Colony (May, June)	Banff	Banff School of Fine Arts	Internships available. Non-degree granting institution. Some courses may be accepted by colleges or universities. Check with these institutions.	Interview, audition, prior training/experience.	Box 1020 Banff, Alberta T0L 0C0
Drama, Theatre, Speech	Calgary	Mount Royal College	Transfer – Check with unversity Diploma – Theatre Arts Diploma – Speech	Alberta General Diploma or equivalent or 18+ years old by last day of semester to which admisssion is sought.	4825 Richard Road SW Calgary, Alberta T3E 6K6
Drama/Theatre	Calgary	University of Calgary	B.Ed. – Drama B.F.A. – Drama B.F.A – Secondary School Drama M.A. – Dramatic Literature M.F.A – Directing – Designing/Technical	Alberta Advanced Diploma or equivalent. Required standing in English 30 and appropriate subjects. Average of 60% with no subject below 50%. Combination of teacher-reported grade and diploma exam grade, 50/50.	2500 University Drive NW Calgary, Alberta T2N 1N4
Drama	Camrose	Camrose Lutheran College	Bachelors (3-4 year programs) and accelerated 8-month Grade 12 program	Completion of full Grade 11 program, no grade below 50%. English 30 and appropriate subjects. 19+ years may be admitted without the above requirements.	4901 – 46 Avenue Camrose, Alberta T4V 2R3

Program	Location	Institution	Diploma/Degrees Obtainable	Admission Requirements	Address
Arts Admininstration Dance, Theatre Arts, Theatre Production	Edmonton	Grant MacEwan Community College	Transfer Diploma Certificate	Alberta General Diploma or equivalent. Age 18+ and out of school for at least one year. Skills appraisal. Auditions and interviews in spring.	Box 1796 Edmonton, Alberta T5J 2P2
Drama	Edmonton	The King's College	Transfer Diploma	Grade 12 Matriculation.	10766 – 97 Street Edmonton, Alberta T5H 2M1
Drama/Theatre	Edmonton	University of Alberta	B.Ed. – Drama B.F.A. – Design – Acting M.F.A. – Design – Directing – Playwriting M.A. – Dramatic Literature – Theatre HIstory – Dramatic Theory and Criticism or Dramaturgy	English 30 and appropriate subjects. Successful completion of a year of an approved B.A. program or equivalent at an accredited institution or successful completion of two years of a degree program at an accredited institution. Interview and audition.	3, 146 Fine Arts Building University of Alberta Edmonton, Alberta T6G 2C9
Drama	Grande Prairie	Grande Prairie Regional College	Transfer Diploma	Alberta General Diploma or equivalent. Interview. Ages 21+ required to write admission test.	10726 – 106 Avenue Grande Prairie, Alberta T8V 4C4

Program	Location	Institution	Diploma/Degrees Obtainable	Admission Requirements	Address
Drama/Theatre	Lethbridge	University of Lethbridge	B.Ed. – Drama B.F.A. – Drama, Performance B.F.A. – Drama, Design	Alberta Advanced Diploma, English 30 and subjects appropriate for university admission. Average of 60%; no subject below 50%.	4401 University Drive Lethbridge, Alberta T1K 3M4
Drama	Medicine Hat	Medicine Hat College	Transfer – Check with university	Official high school transcript of Grade 11, and first semester of Grade 12 at time of application. Blended mark of high school achievement and standing on Provincial exam is a policy.	299 College Drive Medicine Hat, Alberta T1A 3Y6
Theatre, Performance or Technical	Red Deer	Red Deer College	Transfer Diploma – Check with university	Alberta General Diploma and Grade 12 English or equivalent or 19 years old, out of school for at least two years, and with English 30 or 33. Interview and audition.	56 Avenue – 32 Street Box 5005 Red Deer, Alberta T4N 5H5

CHAPTER 9

PROGRAM SUPPORT/RESOURCES

RESOURCES

Available to drama teachers, both locally and provincially, are many important resources which can be used to enhance drama programs. These include government agencies, professional associations, media resources, theatre companies, theatre professionals and equipment and materials suppliers.

Alberta Education

Operating out of each of the five regional offices are Fine Arts Consultants. Typically, they will be able to assist teachers by facilitating:

- workshops in specific areas of curriculum
- information and direction on resources, facilities and program implementation
- program evaluation
- contacts with other drama teachers.

Zone I

Grande Prairie Regional Office
5th Floor, Nordic Court
10014 – 99 Street
Grande Prairie, Alberta
T8V 3N4
Telephone: 538–5130

Zone II and III

Edmonton Regional Office
8th Floor, Harley Court
10045 – 111 Street
Edmonton, Alberta
T5K 1K4
Telephone: 427–2952

Zone IV

Red Deer Regional Office
Third Floor West
Provincial Building
4920 – 51 Street
Red Deer, Alberta
T4N 6K8
Telephone: 340–5262

Zone V

Calgary Regional Office
Room 1200, Rocky Mountain Plaza
615 Macleod Trail SE
Calgary, Alberta
T2G 4T8
Telephone: 297–6353

Zone VI

Lethbridge Regional Office
Provincial Building
200 – 5 Avenue South
Lethbridge, Alberta
T1J 4C7
Telephone: 381–5243

Note that Alberta Government telephone numbers can be reached free of charge by calling the **RITE** number switchboard in your area.

Regional Resource Libraries

Films and videos are available for loan through the five centres listed below. In some instances, computer software is also loaned. Catalogues of holdings are available upon request.

Zone I

Peace River Regional
c/o Peace River School District No. 10
P.O. Box 988
Peace River, Alberta
T0H 2X0
Telephone: 624–3187

Zone II and III

Central Alberta Media Service
c/o Sherwood Park Catholic School District
2017 Brentwood Boulevard
Sherwood Park, Alberta
T8A 0X2
Telephone: 464–5540

Zone IV

Alberta Central Regional Education Services
County of Lacombe No. 14
Bag Service 108
Lacombe, Alberta
T0C 1S0
Telephone: 782–6601

Zone V

South Central Alberta Film Federation
County of Wheatland No. 16
Box 90
Strathmore, Alberta
T0J 3H0
Telephone: 934–5028

Zone VI

Southern Alberta Regional Film Centre
c/o McNally School
P.O. Box 845
Lethbridge, Alberta
T1J 3Z8
Telephone: 320–7807

Access Network

Access offers a variety of resources and services to teachers. For a nominal dubbing and tape fee, teachers may have Access audio and video library tapes copied. Access also offers a service called "Night Owl Dubbing." This allows educators to tape late night educational programs directly from their own televisions.

Access publishes both an *Audio-Visual Catalogue* and a comprehensive schedule of programming, available on request.

An excellent example of dramatic forms may be found in a series entitled "Drama Reference." This series is designed to motivate teachers in the implementation of the 1985 Elementary Drama Curriculum. It examines and illustrates the most important components of the elementary curriculum guide. The series presents the philosophy, goals, objectives, relationship of play to drama, relationship of drama to child development and the scope and sequence of dramatic activities. (Thirteen ten- to twenty-minute programs, BPN 268401-268413, support material is available.)

For additional information, contact ACCESS NETWORK, Media Resource Centre, 295 Midpark Way SE, Calgary, Alberta, T2X 2A8 (from outside of Calgary, telephone toll free, 1-800-352-8293; in Calgary, telephone 256-1100).

Alberta Culture and Multiculturalism

The Performing Arts Branch provides educational, financial and touring assistance and consulting services and programs (in art, dance, drama and music) throughout Alberta. Also available for loan, free of charge, is a small collection of videos of musicals. For further information on programs and services, call (403)427-2563 or write to Performing Arts Branch, Alberta Culture and Multiculturalism, 11th Floor, CN Tower, 10004 - 104 Avenue, Edmonton, T5J 0K5.

The department library has available a selection of scripts and resource materials. For additional information, telephone (403)427-2571.

ATA Fine Arts Council

A division of the Alberta Teachers' Association, the Fine Arts Council offers services in the areas of art, dance, music, and drama. Regional organizations are SARFAC (Southern Alberta Regional Fine Arts Council), SEARFAC (Southeast Alberta Regional Fine Arts Council) and Fort McMurray Regional Fine Arts Council. Representation on the FAC provincial executive exists for each area: art, dance, drama and music.

Fine Arts Council offers drama teachers:

- affiliation with national organizations at reduced rates
- access to current information
- workshops and conferences
- opportunities to influence policy and effect change.

There is a membership fee that includes subscriptions to *Fine*, the FAC journal and *Facta*, the FAC newsletter.

For additional information, contact ATA Fine Arts Council, The Alberta Teachers' Association, Barnett House, 11010 - 142 Street, Edmonton, T5N 2R1.

The National Film Board

The National Film Board maintains regional offices in both Calgary (222 - 1 Street SE, T2P 3C3, telephone (403)292-5411), and Edmonton (Room 120-2, Canada Place, 9700 Jasper Avenue, T5J 4C3, telephone (403)495-3013).

The NFB loans films free of charge (out of town borrowers must pay return postage) and videos for a small fee. Titles are indicated in the *NFB Film Catalogue* (available at a small cost) and the *Video With a Difference* catalogue (free).

Borrowers must obtain a library card for which there is no charge. There is a maximum lending time and a nominal fine for overdues.

Provincial Drama Festival

Teachers should encourage students to participate in the Alberta High School Drama Festival. This annual event will introduce students to new scripts and playwrights, provide them with an opportunity to perform before their peers from across the province and heighten their awareness of the drama experience. Adjudication of performers and choice of workshops allow them to explore various approaches to drama. Further information can be obtained from zone representatives.

The United States Institute for Theatre Technology (USITT) Alberta Section

USITT–ALBERTA SECTION is a valuable provincial resource. It can be of particular use to teachers and students in its provision, upon request, of state–of–the–art technical information (lighting, sound, design, construction techniques, management) to the Alberta theatre community.

Individual and group memberships to USITT, Alberta Section, are available.

United States Institute for Theatre Technology publishes a quarterly technical theatre magazine called *TD&T (Theatre Design and Technology)*: 330 West 42 Street, New York, New York, 10036–6978.

Contact: ALBERTA SECTION, USITT, 2500 University Drive NW, Calgary, Alberta, T2N 1N4.

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PERIODICALS/JOURNALS

Where budgets allow, the teacher should consider having the school librarian subscribe to periodicals and/or journals that could be used as student or teacher resources. These often tend to offer the most current information and material available. Following are some titles that have been useful to drama teachers.

American Theatre. New York: Theatre Communications Group, 1984. [355 Lexington Avenue, 10017]

A monthly journal of American regional and New York theatre, it keeps one informed of what is current and new on the North American theatre scene. Full of great pictures, discussions of new plays, productions and interviews with writers and directors.

Canadian Theatre Review. Toronto: York University, Faculty of Fine Arts. [University of Toronto Press, Journals Department, 63A St. George Street, N5S 1A6]

Published quarterly, this highly readable journal specializes in examining developments among Canada's theatre companies (mostly professional) both large and small. Articles are typically clustered around issues or themes; e.g., alternative theatre, popular theatre, competition.

Each publication highlights a new Canadian script and features "Readings in Review," that critically discusses new theatre books, scripts and writers.

Drama Broadsheet. Micham, England: National Association for the Teaching of Drama, 1979. [8 Boningale Close, Stirchley, Telford, Shropshire, TF3 1RA]

Published three times a year, this periodical for drama educators provides numerous reviews of new plays and texts, along with articles contributed by practitioners.

Dramatics. Cincinnati, OH: National Thespian Society (US). [3368 Central Parkway, 45225]

Published every month of the year except June, July and August, this is the best theatre periodical available and is highly recommended. It is geared specifically to teachers and students at the high school level. It covers all aspects of theatre, providing basic theory, techniques, exercises, advice and tips to teachers and students. Every issue contains articles that could easily become the core of a teacher's lesson plan and of the student's notebook. It also provides information on theatre schools, courses of study, apprenticeship programs, job opportunities and scholarships. It includes interviews with top theatre people in which they talk about themselves, their work and their profession. Occasionally, new material scripted by budding high school playwrights is included. *Dramatics* annually publishes a list of one act, full-length plays and musicals most frequently produced at the high school level. It also provides information on new publications, guides, theatrical services, book clubs, textbooks, etc. It is an excellent source book. Articles are often complimented with good illustrations, diagrams and charts.

The Drama/Theatre Teacher. Blacksburg, VA: American Alliance for Theatre and Education. [Artists and Educators Serving Young People K-12. Theatre Arts Deptartment, Virginia Technical, 24061-0141]

This notebook format publication, which appears quarterly, is a handy source of current ideas and information for the secondary drama teacher. It contains regular segments dealing with: a) advocacy, b) "inspiration," c) curriculum, d) technical theatre, and e) resources. It is clearly intended that material is to be photocopied as desired.

Performing Arts in Canada. Toronto: Canadian Stage and Arts Publications Ltd. [263 Adelaide Street West, M5H 1Y2]

A well-presented national magazine, published quarterly, *Performing Arts in Canada* has regular features on theatre, dance, music and film. An Armchair Shopping feature offers a 20% discount off the publisher's retail price and applies to purchase of books and records. New plays and playwrights are profiled and new Canadian books on the arts are reviewed on a regular basis.

Plays: The Drama Magazine for Young People. Boston, MA: Plays, Inc., 1941-42. [120 Boylston Street, 02160]

Published monthly October through May, each issue contains a selection of short plays for elementary, junior and senior high school students. Production notes on each script include playing time, costumes, properties, setting, lighting and sound.

TDR (The Drama Review). New York: New York University, School of the Arts. [Tisch School of the Arts, 721 Broadway, 6th Floor, 10003]

Published quarterly and edited by one of America's foremost theatre experimentalists, Richard Schechner, *TDR* publishes current performances, articles, interviews and documents relating to performance theory, the social and life sciences and aesthetics. Articles typically deal with experimental performances, dance, theatre, music, performance art, sports, popular entertainments, folk performance, media movies, politics, ritual, performance in everyday life and play.

TDR goes well beyond the American perspective, addressing performance in Africa, Asia, and elsewhere.

Occasionally difficult reading, the articles are rewarding and are well illustrated. An added bonus: each issue contains notices of recently published books and details regarding graduate study programs of interest.

Theatre Crafts. [33 East Minor Street, Emmous, PE 18049]

Published six times a year, it contains articles on various aspects of design, technical theatre, costuming, makeup, etc. Excellent reader service card system for requests for information on theatre and products.

Theatre Design and Technology. New York: United States Institute for Theatre Technology, Inc. [330 West 42 Street, Suite 1702 10036]

Published quarterly, this periodical contains articles on scenic design, costume and sound accompanied by excellent illustrations. Regular features include book reviews, new product reports and a listing of foreign journals.

Theatre History in Canada. Toronto: University of Toronto, Graduate Centre for Study of Drama. [214 College Street M5T 2Z9]

Published twice yearly, this journal is geared toward Canadian theatre historians. It keeps one informed about current writings regarding Canadian theatre history and contemporary Canadian playwrights, book reviews, theatre companies and theme issues; e.g., George Walker, The School: The First Quarter of a Century of the National Theatre School of Canada, Stratford Festival; Women in Canadian Theatre.

Theatrum: A Theatre Journal. [P.O. Box 688, Station "C," Toronto M6J 3S1]

Published three times a year, "Active theatre artists share their theories and experiences in an informative and accessible manner." This journal focuses specifically upon current alternative and experimental theatre. Articles are of interest to actors, directors, designers, administrators, playwrights, technicians, students, teachers and general theatre-goers.

Youth/Theatre Journal. Geneva, NY: American Alliance for Theatre and Education. [Artists and Educators Serving Young People K-12. Box F65, Hobart and William Smith Colleges 14456]

Formerly the *Second School Theatre Journal*, this quarterly publication examines topics ranging through: theatre by and for youth, child drama, empirical research, educational theory and methods, history and philosophy, drama with/by special populations, puppetry, film, television for youth, professional companies and critical studies of dramatic literature. It is a good source of information regarding current specialist conferences and contains numerous university and college program bulletins.

PLAY/MUSICAL CATALOGUES

As it is desirable to develop and maintain a script library, a current collection of catalogues is necessary.

Alberta's Plays and Playwrights: An Annotated Bibliography. Edited by Elisabeth Grieve. Edmonton: Writers Guild of Alberta, 1970-1984. [10523 - 100 Avenue, Edmonton, Alberta T5J 0A8]

Baker's Plays. [100 Chauncey Street, Boston, MA 02111]

Basic Catalogue of Plays. New York: Samuel French, Inc. [45 West 25 Street 10010 — in Canada: 80 Richmond Street East, Toronto M5C 1P1]

Basic Catalogue of Plays and Musicals. Elgin, IL: Performance Publishing Co. [978 North McLean Boulevard 60120]

Bibliography of Selected Plays for Performance to and by Children. National Association for Drama in Education and Children's Theatre.

Canadian Plays for Young Audiences: Pre-school through Grade 13. Toronto: Playwrights Union of Canada. [8 York Street, 6th Floor M5J 1R2]

Catalogue. Boston, MA: Baker's Plays and Performance Publishing Co. [100 Chauncy Street 02111]

Catalogue. New York: Drama Book Specialists. [821 Broadway 10003]

Catalogue of Plays and Musicals. Denver, CO: Pioneer Drama Service. [P.O. Box 22555, 2172 South Colorado Boulevard 80222]

Catalogue of Select Plays. Cedar Rapids, IA: Art Craft Publishing Co. [Box 1058 52406]

Contemporary Drama Service. [7710-R, Colorado Springs, CO 80933]

Dramatists Play Service. [440 Park Avenue South, New York, NY 10016]

Eldridge Church Entertainments. Franklin, OH: Eldridge Publishing Co. [P.O. Drawer 216 45005]

Music Theatre International. [119 West 57 Street, New York, NY 10019]

One Act Plays. Denver, CO: Pioneer Drama Service. [P.O. Box 22555, 2172 South Colorado Boulevard 80222]

Plays that apture the Audience. Morton Grove, IL: The Coach House Press, Inc. [P.O. Box 458, 60053]

Plays, Inc. [8 Arlington Street, Boston, MA 02116]

Plays and Musicals. Woodstock, IL: The Dramatic Publishing Company. [P.O. Box 109 60098]

Plays and Musicals for All Theatres. Schulenburg, TX: I. E. Clark, Inc. [St. John's Road, P.O. Box 246 78956]

Plays and Operettas. Franklin, OH: Eldridge Publishing Co. [P.O. Drawer 216 45005]

Plays for Young People. New Orleans, LO: Anchorage Press. [P.O. Box 8067 70182]

Plays for Youth. Kent, England: Macdonald and Young. [152 The Grove, West Wickham BR49VZ]

Playwrights Union of Canada. [8 York Street, 6th Floor, Toronto M5J 1R2]

Readers' Theatre Script Service. [P.O. Box 178333, San Diego, CA 92117]

Tams-Witmark Music Library, Inc. [560 Lexington Avenue, New York, NY 10022]

COMMUNITY RESOURCES

The following should be investigated to determine what educational programs and/or services are currently available:

- curriculum services/departments (or similar designations) of individual school districts
- local theatre companies, performers and technicians
- local museums
- local print, radio and television media
- local suppliers of equipment and materials